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**A GUIDE TO THE EXHIBITION ILLUSTRATING  
GREEK AND ROMAN LIFE.**







*Frontispiece.]*

HARNASSING OF HORSES TO A CHARIOT (p. 200).

**BRITISH MUSEUM.**  
**DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.**

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**A GUIDE**  
**TO THE EXHIBITION ILLUSTRATING**  
**GREEK AND ROMAN LIFE.**

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**WITH A FRONTISPIECE AND TWO HUNDRED AND  
FORTY-TWO ILLUSTRATIONS.**

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**LONDON :**  
**PRINTED BY ORDER OF THE TRUSTEES.**

1908.

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## P R E F A C E.

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IN this Exhibition an attempt has been made to bring together a number of miscellaneous antiquities which hitherto have been scattered through the Department, in such a method as illustrates the purpose for which they were intended, rather than their artistic quality or their place in the evolution of craft or design.

Such a series falls naturally into groups which can be assorted according to the class of purpose they fulfil; and it has been found convenient to treat these groups as subjective to a general scheme, the illustration of the public and private life of the Greeks and Romans.

The materials forming the basis of this scheme are, primarily, objects which already formed part of the Museum collections: for this reason it has not been possible always to preserve that proportion in the relation of the sections to the whole which would have been studied if the objects had been selected for acquisition with this purpose in view. Further, it is necessary to warn visitors that they must not expect to find the subject in any sense exhaustively treated here: the complete illustration of every detail of ancient life would be practically impossible for any museum as at present constituted. All that can here be done is to shape the available material into a system which may at least present a fairly intelligible, if limited, purview of ancient life. It is hoped that in course of time further acquisitions may be made with the view of strengthening those portions which may be at present regarded as inadequate. Meanwhile, some of the gaps have been filled by means of casts and reproductions of objects belonging to other categories in this Museum, or preserved

elsewhere. It is further proposed to supplement these by a series of photographs, which will occupy a part of the vacant floor space.

The preparation of this Guide has been entrusted to different members of the Departmental Staff. Mr. Yeames, before his retirement, prepared a great deal of the necessary preliminary work : Mr. Walters has written the sections on Athletics, the Circus, Gladiators, and Agriculture : Mr. Forsdyke has written those on Coins, Arms and Armour, Dress and the Toilet. The remaining sections are mainly the work of Mr. Marshall, who has been further responsible for the final preparation of the material for the Press.

CECIL SMITH.

BRITISH MUSEUM.

*August*, 1908.

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# GREEK AND ROMAN LIFE.

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THE exhibition is arranged in the central rectangle of what was formerly the Etruscan Saloon; it includes Wall-Cases **25-64, 94-119**, and Table-Cases **E-K**. The subject naturally divides itself into the two chief headings of public and domestic institutions, and each of these occupies one half of the room. On the West side are grouped the sections relating mainly to Public Life, on the East those of Private Life: of the former, the section illustrating the monetary system of the ancients and its development naturally leads up to the larger exhibition of Greek and Roman coins, and to the Department of coins and medals.

The list of sections comprised in the exhibition is as follows :—

## **PUBLIC LIFE.**

- I. Politics and Slavery.
- II. Coins.
- III. Marriage.
- IV. Religion and Superstition.
- V. Drama.
- VI. Athletics.
- VII. Chariot-racing and the Circus.
- VIII. Gladiators and the Arena.
- IX. Arms and Armour.

## **PRIVATE LIFE.**

- X. House and Furniture.
- XI. Dress and Toilet.
- XII. Weights and Measures.
- XIII. Tools and Building.
- XIV. Domestic Arts.
- XV. Industrial Arts.
- XVI. Medicine and Surgery.

- XVII. Painting.
- XVIII. Education, Toys and Games.
- XIX. Horses and Chariots.
- XX. Agriculture.
- XXI. Shipping.
- XXII. Music and Dancing.
- XXIII. Methods of Burial.

*NOTE.—The references at the end of each section correspond to the numbers of the objects. These numbers, attached to the objects in the Cases, are distinguished by being in red upon a white ground.*

## I.—POLITICS AND SLAVERY.

### (Table-Case K.)

A SECTION of Table-Case K contains a series of inscriptions which illustrate various sides of Greek and Roman political life. Taking the Greek inscriptions first, we find two (Nos. 1, 2) which are records of

**Treaties.**—It must be borne in mind that the Greek state was generally of very small dimensions. As a rule all life was centred within a city, which had but a moderate extent of outlying country. Aristotle describes the perfect city or state (the words are interchangeable) as the union of several villages, supplying all that is necessary for independent life.<sup>1</sup> Greece was thus divided up into a large number of small states, whose interests were constantly clashing one against the other. The results of this division were, speaking broadly, two-fold. On the one hand there was an intense patriotism of a narrow kind, making each separate state exceedingly tenacious of its independence and jealous of any fancied interference on the part of its neighbour. On the other hand there arose a very high ideal of the duties of citizenship, as the result of the perpetual contact of citizen with citizen, and the countless opportunities afforded of discussing the most absorbing political questions of the day. The first aspect of Greek public life is illustrated by the two treaties now to be mentioned; the second will be brought into prominence when the jurymen's tickets and the judicial system of Athens are dealt with (p. 6).

The bronze tablet No. 1 dates probably from the second half

<sup>1</sup> *Pol. i. 1, 8.*

of the sixth century B.C., at a time when the Eleians and Heraeans of Arcadia were still dwelling in villages, and were not yet united each into a single city. It is written in the Aeolic dialect of Elis, and records a treaty between the two peoples named. There was to be a close alliance between them in respect of all matters of common interest, whether of peace or war. Any breach of the treaty, or any damage to the inscription recording the treaty, would involve a fine of a talent of silver to be paid by the offender to Olympian Zeus, the supreme Greek deity. The tablet was brought from Olympia by Sir William Gell in 1813.

No. 2 is a bronze tablet, with a ring at one end for suspension, recording a treaty made between the cities of Chaleion and Oeantheia on the Gulf of Corinth. It is in the Lokrian dialect, and can be dated to about 440 B.C. The main object of the treaty was to regulate the practice of reprisals between the citizens of the respective towns, and, in particular, to prevent injury to foreign merchants visiting either port. There are also provisions for ensuring a fair trial to aliens. The tablet was found at Oeantheia (Galaxidi), and was formerly in the Woodhouse collection.

**Colonization.**—This was a feature of peculiar importance in Greek life. In the course of the eighth and seventh centuries B.C. numerous colonists had left their homes on the mainland of Greece or on the coast of Asia Minor, and had settled principally in Southern Italy and Sicily, or round the shores of the Black Sea. The reasons for such emigration were sometimes political, but more often commercial. Between the mother-city and the colony relations of an intimate character were almost invariably maintained. Representatives from either city attended the more important festivals held in the other town, and the daughter-city not infrequently sought the advice of the mother-city in times of difficulty and danger. The inscription on the bronze tablet No. 3 illustrates the way in which colonists left one Greek state to settle in another comparatively near at hand, and also shows the relations existing between the colonists and the mother-state. At a date probably previous to 455 B.C. colonists from the Opuntian or Eastern Lokrians (inhabiting a district lying opposite to the island of Euboea) left their homes to settle in Naupaktos, a town situated on the narrowest part of the Gulf of Corinth, in the territory of the Western Lokrians. The question arose as to how far the colonists were to remain in connection with the mother-country. The tablet shows that the settlers had the privilege of enjoying full social and religious rights on revisiting their native

city, although during their absence they were exempt from paying taxes to it. Under certain conditions they might resume their residence in the mother-state without fee, and they also had a right to inherit property left by a near relative in that state. Other provisions deal with judicial arrangements affecting the new settlers.

**Proxenia.**—Just as modern states appoint consuls in foreign countries in order that the interests of their citizens abroad may be protected, so the various Greek cities appointed their repre-



FIG. 1.—GRANT OF *proxenia* TO DIONYSIOS (No. 4). Ht. 12 $\frac{3}{4}$  in.

sentatives in different foreign states. These representatives were chosen from the citizens of the town in which they acted, and their appointment was regarded as a special honour, carrying with it substantial privileges. The main functions of the *proxeni* were those of dispensing hospitality to travellers and assisting them in cases of difficulty, and of receiving ambassadors arriving from the state which they represented. They were also expected generally to further that state's commercial interests. The Athenians as a rule rewarded their *proxeni* with the title of "Benefactor," and

not infrequently presented them with a gold crown worth a thousand drachmae (about £40).

Two bronze tablets recording decrees of *proxenia*, passed by the people of Korkyra, are here exhibited. No. 4 (fig. 1), probably of the end of the fourth century B.C., records the grant of *proxenia* to Dionysios, son of Phrynichos, an Athenian.<sup>1</sup> It mentions the



FIG. 2.—GRANT OF *proxenia* TO PAUSANIAS (No. 5). Ht. 8½ in.

date, the appointment, and the right of possessing land and house property in Korkyra, the last evidently a reward granted to the *proxenos* for his services. No. 5 (fig. 2), of about 200 B.C., is a grant of *proxenia* to Pausanias, son of Attalos, a citizen of Am-

<sup>1</sup> Πρύτανις Στρίτων. | μείς Ψυδρεὺς, ἡμέρα τε | τάρτα ἐπὶ δέκα· προστάτας | Γνάθιος Σωκράτεως· | πρόξενον ποιεῖ ἅ ἅλια | Διονύσιον Φρυνίχου | Ἀθηναῖον αὐτὸν καὶ | ἐκγόνους. δίδωμι δὲ καὶ | γῆς καὶ οἰκίας ἔμπασι. | τὰν δὲ προξενίῳ γράψαν | τας εἰς χυλὸν ἀνθέμεν | εἴ κα προβούλοις καὶ προ | δίκους δοκῇ καλῶς ἔχειν.

Διονύσιον | Φρυνίχου | Ἀθηναῖον.



brakia.<sup>1</sup> He is accorded the usual honours, and the Treasurer is directed to provide the money for the engraving of the decree on bronze. Both these tablets were found in Corfu, the modern name of the ancient Korkyra. The persons appointed acted, of course, in Athens and Ambrakia respectively.

**Law-courts at Athens.**—One of the most striking features of democratic Athens was its elaborate machinery for the administration of justice. The system of popular control began in the fifth century B.C., and reached its full development in the fourth. For petty offences the various magistrates had the power of inflicting a small fine, but graver charges were usually decided by a jury court. Those who composed these jury courts were called *dikastae*. They were chosen at first up to the number of six thousand from the entire body of citizens over thirty years of age, but later on apparently any citizen over thirty years of age was a qualified jurymen. From the time of Perikles each jurymen received three obols (about 5d.) a day for his services. The whole body of jurymen was divided into ten sections, each of which was distinguished by one of the first ten letters of the Greek alphabet (A to K). Each *dikast* received a ticket (*πινάκιον*), at first of bronze, but in Aristotle's day of boxwood, inscribed with his name, his parish, and the number of his section. In Aristotle's day the father's name was always given as well.<sup>2</sup> Four of these *dikasts'* tickets (in bronze) are exhibited in this case, together with a fragment of a fifth. Upwards of eighty are known, all apparently belonging to the fourth century B.C. The tickets shown are:

No. 6, which belonged to Deinias of Halae, of the third section (Γ). The ticket is stamped with the Athenian symbol of an owl within an olive wreath, two owls with one head, and a Gorgoneion.

No. 7, belonging to Archilochos of Phaleron, of the fifth section (Ε).

No. 8, belonging to Aristophon, son of Aristodemos, of Kothokidae. His was the third section (Γ).

<sup>1</sup> Ἐδοξε τῇ ἀλίᾳ, πρόξε|νον εἶμεν Πανσανίαν Ἀτ|τάλου Ἀμβρακιώταν | τὰς πόλιος τῶν Κορκυραίων αὐτὸν καὶ ἐγγόνους· | εἶμεν δὲ αὐτοῖς καὶ τὰ | ἄλλα τίμια, ὅσα καὶ [τοῖς] | ἄλλοις προξένοις [καὶ] | εὐεργέταις γέγ(ρα)πται. | τὰν δὲ προξενίαν προβούλους καὶ προ|δίκους γράψαντας εἰς | χαλκῶμα ἀναθέμεν, | τὸν δὲ ταμίαν δόμεν | τὸ γεγόμενον ἀνάλω|μα.

Πανσανίαν Ἀττάλου | Ἀμβρακιώταν.

<sup>2</sup> Ἀθ. Πολ. 63: ἔχει δ' ἕκαστος δικαστὴς πινάκιον πύξινον, ἐπιγεγραμμένον τὸ ὄνομα τὸ ἐαυτοῦ πατρίθεν καὶ τοῦ δήμου καὶ γράμμα ἐν τῶν στοιχείων μέχρι τοῦ κ.

No. 9, the ticket of Thukydides of Upper Lamptrae (fig. 3). He belonged to the sixth section (I). The ticket bears the symbols of an owl within an olive wreath, and a Gorgoneion.

The lowest fragment is part of a ticket belonging to Philochares of Acharnae of the fifth section.

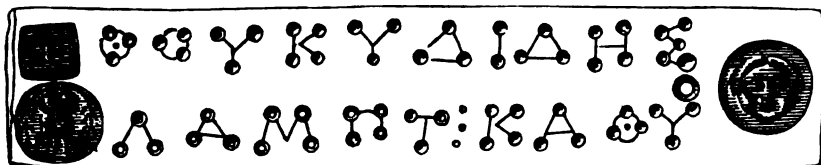


FIG. 3.—TICKET OF THUKYDIDES (No. 9). L.  $4\frac{1}{2}$  in.

**Ostracism.**—This was a peculiar device adopted by Greek city-states for getting temporary relief from the influence of prominent citizens, whose presence was for the time being considered undesirable. At Athens ostracism was introduced by the great statesman Kleisthenes about 508 B.C. The method of effecting it was as follows. The popular assembly (Ekklesia) first decided whether they desired that ostracism should be carried out. If they considered it expedient, they met and recorded their vote. The name of the individual they most wished to get rid of was written on a potsherd (ostrakon), and if six thousand votes were recorded against any one name, that individual had to go into banishment for ten years. In Case 96 is a coloured illustration (No. 9\*) of three ostraka found at Athens (fig. 4). The names written on the sherds are well known in Greek history. *Themistokles*, of the deme Phrearri, was the creator of Athenian sea-

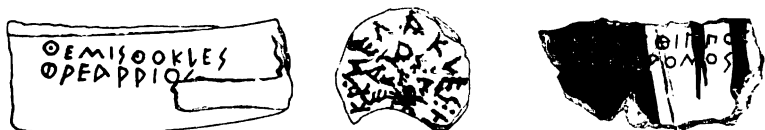


FIG. 4.—INSCRIBED POTSHERDS (OSTRAKA) AT ATHENS (No. 9\*).

power. In consequence of this ostracism (ca. 471 B.C.) he died an exile at Magnesia on the Maeander. *Megakles*, of the deme Alopeke, son of Hippokrates and uncle of Perikles, was ostracised in 487 B.C. as "a friend of the tyrants." In the next year, 486 B.C., was banished *Xanthippos*, son of Arriphron and father of Perikles, on the ground of undue prominence. Ostracism was not confined to Athens, but prevailed also at Argos, Miletos, and Megara. In

Syracuse the names were written on olive-leaves instead of potsherds, and the practice was in consequence termed "*petalismos*," from the Greek word *petalon*, meaning "a leaf."

**Roman military life.**—This is illustrated by two of the Latin inscriptions here shown. The oblong bronze tablet No. 10 (figs. 5a and 5b) is part of a Roman *diploma*, a document recording privileges in respect of citizenship and rights of marriage granted

to a veteran soldier. The *diploma* derived its name from the fact that it was composed of two tablets hinged together. We have in the present instance only the left side of one of the tablets. The right side, which had two holes for the metal rings attaching it to the other tablet, has been broken away. The inscription<sup>1</sup> is a copy of one originally engraved on bronze and set up on the wall behind the temple of Augustus *ad Minervam* at Rome. It is headed with the names of M. Julius Philippus, the Emperor, and of his son, who had the title of Caesar. This is followed by the grant of full matrimonial rights to the soldiers of ten cohorts, and by the date—Jan. 7th, 246 A.D. Next comes the name of the individual soldier to whom this copy of the original inscription was given, one Neb. Tullius, a



FIG. 5a.—FRAGMENT OF A BRONZE *diploma* (No. 10). Ht. 5½ in.

veteran of the fifth praetorian cohort of Philip at Aelia Mursa in Pannonia. The grant of full matrimonial privileges was a considerable one, for it meant that the veteran's wife and

<sup>1</sup> Imp. Cae(sar) M. Iulius Phil[ippus Pius]

Fel(ix) Aug(ustus), pont(ifex) max(imus), trib(unicia) p(ot(estate) III,  
cos., p.p. et]

M. Iulius Philippus nobil(issim(us) Cae(ar)]  
nomina militum, qui milit(averunt in]

children gained the privileges of Roman citizens, if, as was often the case, the wife was not possessed of citizen rights at the time of marriage. The two holes in the middle of the tablet were used for the wire thread, which was passed round the tablets three times according to the usual official custom, and had the seals of seven witnesses affixed to it. Fig 5b is a restoration

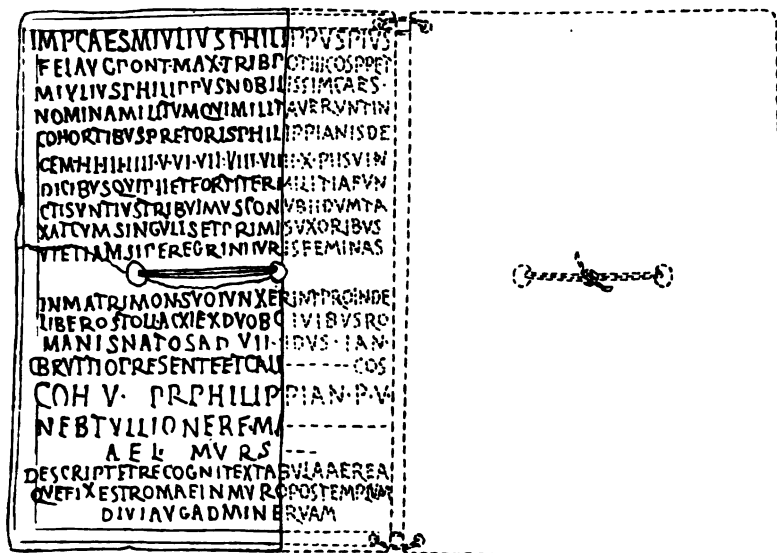


FIG. 5b.—THE ABOVE diploma RESTORED.

cohortibus pretoris Phil[ippianis de-]  
cem I. II. III. IIII. V. VI. VII. VIII. VII[II. X. piis vin-]  
dicibus, qui pii et fortiter [militia fun-]  
cti sunt, ius tribuimus con[ubii dumta-]  
xat cum singulis et primi[s uxoris],  
ut etiam si peregrini iur[is feminas]  
in matrimon(io) suo iunxe[rint, proinde]  
liberos toll(ant), acxi (for *ac si*) ex duob(us) c[ivibus Ro-]  
manis natos. a. d. VII. [idus Ian.]  
C. Bruttio Presente et C. Al(b)[- . . . . cos.]  
Coh(ors) V pr(aetoria) Philip[pian(a) p(ia) v(index).]  
Neb. Tullio Neb. f. M(a) . . . . .  
Ael(ia) Murs[a].  
Descript(um) et recognit(um) ex ta[bula aerea],  
que fix(a) est Romae in muro [pos(t) templum]  
divi Aug(usti) ad Mine[rvam].

showing the original form of the document opened, the exterior of the two tablets being seen. This *diploma* was found in Piedmont. Parts of similar documents will be seen exhibited in Case D of the Central Saloon, among the Roman antiquities found in Britain.

Near the *diploma* is a small bronze ticket (No. 11), inscribed on either side. One side bears the name of Ti(berius) Claudius Priscus, the other records that he belonged to the fourth praetorian cohort and the *centuria Paterni*.

**Corn Largesses.**—The corn-supply of Rome was always a cause of anxiety, for the greater part of it had to be imported from Sicily, Sardinia, and Africa, and any delay of the corn-ships meant famine in the city. From the end of the second century B.C. it became a regular feature of Roman policy to supply the populace of the city with corn either gratis or at an artificially

cheap rate. The policy was a disastrous one, for the result was that an idle and turbulent population was drawn from the country into the city. After the fall of the Republic the Emperors carried the policy of free distributions (*congiaria* or *liberalitates*) to a still greater pitch. It has been reckoned that the



FIG. 6.—BRONZE CORN-TICKET (No. 12). 1:1.

annual cost of their largesses averaged £90,000 from Julius Caesar to Claudius, and £300,000 from Nero to Septimius Severus. Persius, who wrote in the time of Nero, notes with a sneer that it was one of the privileges of the meanest Roman citizen to exchange his ticket for a portion of musty flour.<sup>1</sup> This policy of the Emperors is illustrated by the inscribed corn-ticket (*tessera frumentaria*) shown in this Case (No. 12; fig. 6). It is inscribed on one side, *Ant(oninus) Aug(ustus) Lib(eralitas) II.*, i.e. the second special largess of Antoninus, perhaps Antoninus Pius, who reigned from 138–161 A.D. On the other side appears *fru(mentatio) LXXI.*, i.e. the sixty-first monthly corn distribution, dating doubtless from

<sup>1</sup> Pers. *Sat.* v. 73.

Libertate opus est, non hac, ut quisque Velina  
Publius emeruit, scabiosum tesserula far  
Possidet.

the accession of Antoninus. The letters were originally inlaid with silver, as is shown by the remains of that metal in the numerals. The sepulchral inscription mentioned on p. 230 should be compared with this corn-ticket.

One other inscription here exhibited may be specially mentioned. No. 13 is a bronze tablet of late Roman date (probably 5th century A.D.). It relates to a property (*massa*) near the Pons Verus, belonging to Antiochus and Parthenius, who hold the title of *Viri Clarissimi*, and the office of Imperial Chamberlains.

There are two objects of interest in the central part of Table-Case K. The large bronze sceptre (No. 14), surmounted by a capital-like head, seems to have been a kind of mace of office. The bronze caduceus (No. 15), inscribed "I belong to the people of Longene," was apparently the staff of the public herald of that town. It was found in a tomb in Sicily, and is of the fifth century B.C.

**Slavery.**—The circular bronze badge (No. 16) shows the Roman method of dealing with runaway slaves after the softening influence of Christianity had begun to make itself felt. In earlier times the runaway slave had been punished with the cruel penalty of branding. Apparently from the time of Constantine onwards an inscribed badge was substituted, authorising the summary arrest of the slave if he were caught out of bounds. The inscription on the badge exhibited runs: "Hold me, lest I escape, and take me back to my master Viventius on the estate of Callistus."

Two other objects may perhaps be brought into connection with slavery. The scourge (No. 17), with its lash loaded with bronze beads, was frequently used for the punishment of slaves. It is the *horribile flagellum* of Horace. A scourge very similar to the present is seen on a relief in the Capitoline Museum at Rome, representing a high-priest of Kybele, whose devotees were in the habit of scourging themselves in the service of the goddess.<sup>1</sup> The pair of iron fetters (No. 18), found in 1813 in a cave behind the Pnyx at Athens, bear a close resemblance to those worn by a *bestiarius* or beast-fighter represented on a relief from Ephesus (exhibited in Case 109, *Cat. of Sculpt.*, II., No. 1286).

(1) *Cat. of Bronzes*, No. 264; Hicks and Hill, *Greek Hist. Inscr.*, No. 9; (2) *Cat. of Bronzes*, 263; Hicks and Hill, 44; (3) *Cat. of Bronzes*, 262; Hicks and Hill, 25; (4) *Cat. of Bronzes*, 333; (5) *Cat. of Bronzes*, 334; (6) to (9) *Cat. of Bronzes*, 329-332; Hicks and Hill,

<sup>1</sup> Baumeister, *Denkmäler*, II., p. 801, fig. 867.

151; *I.G.*, II., 886, 901, 885, 908b; (10) *Eph. Epigraph.*, IV., p. 185; *C.I.L.*, III., Suppl. i., p. 2000. On the *diplomata* generally, see Smith, *Dict. of Ant.*,<sup>3</sup> and Daremberg et Saglio, *Dict. of Ant.*, s.v.; (11) *Cat. of Bronzes*, 901; *C.I.L.*, XV., 7166; Hübner, *Exempla*, No. 915; (12) *Cat. of Bronzes*, 8016; *C.I.L.*, XV., 7201; *Klio*, Beiheft III., p. 21; *Philologus*, XXIX., p. 17; Marquardt, *Staatsverwaltung*, II., p. 125, n. 5; (13) *Cat. of Bronzes*, 900; *C.I.L.*, XV., 7181 (= VI., 81946); (15) *Cat. of Bronzes*, 819; *I.G.*, XIV., 594; cf. *Hermes*, III., p. 298 f., and Steph. Byz., s.v. Λογγώνη Σικελίας πόλις ὁ πολίτης Λογγωναῖος; (16) *Cat. of Bronzes*, 902; *C.I.L.*, XV., 7193.

## II.—COINS.

### (Table-Case K.)

THE coins which are selected to represent the Greek and Roman currencies extend over a period of just one thousand years, in the course of which the coinage went through all the developments and anticipated all the varieties of type and fabric which it has since experienced, while in artistic merit it reached an excellence which will probably never be surpassed. The Greek coinage, moreover, has the great interest of being the first invention, upon which all later coinages have been modelled,—for the Chinese money, which originated about the same time, and apparently independently, did not develop in the same way.

**Greek Coins.**—The character and provenance of the earliest coins agree with the best ancient tradition of their origin, which is recorded by Herodotus, who says that the Lydians were the first to strike coins, as they were the first tradesmen.<sup>1</sup> The most primitive pieces are found in Asia Minor, and their metal is a natural mixture of gold and silver, called electrum, which occurs in the mountains of Lydia, and was brought down to the sea in the sands of the great rivers, the golden Hermus and its tributary the Pactolus. From other considerations also it is likely that the invention belongs to Asia Minor, for the cities which the Greeks had planted on the Asiatic shores grew in the seventh century B.C. to a high degree of wealth, by reason of their position on a rich coastland, where they were intermediary in the trade of east and west, and because they had preserved enough of the culture and artistic power of the brilliant epoch of the Mycenaean Age to set them far in advance of their kinsmen of the mainland. There

<sup>1</sup> i. 94.

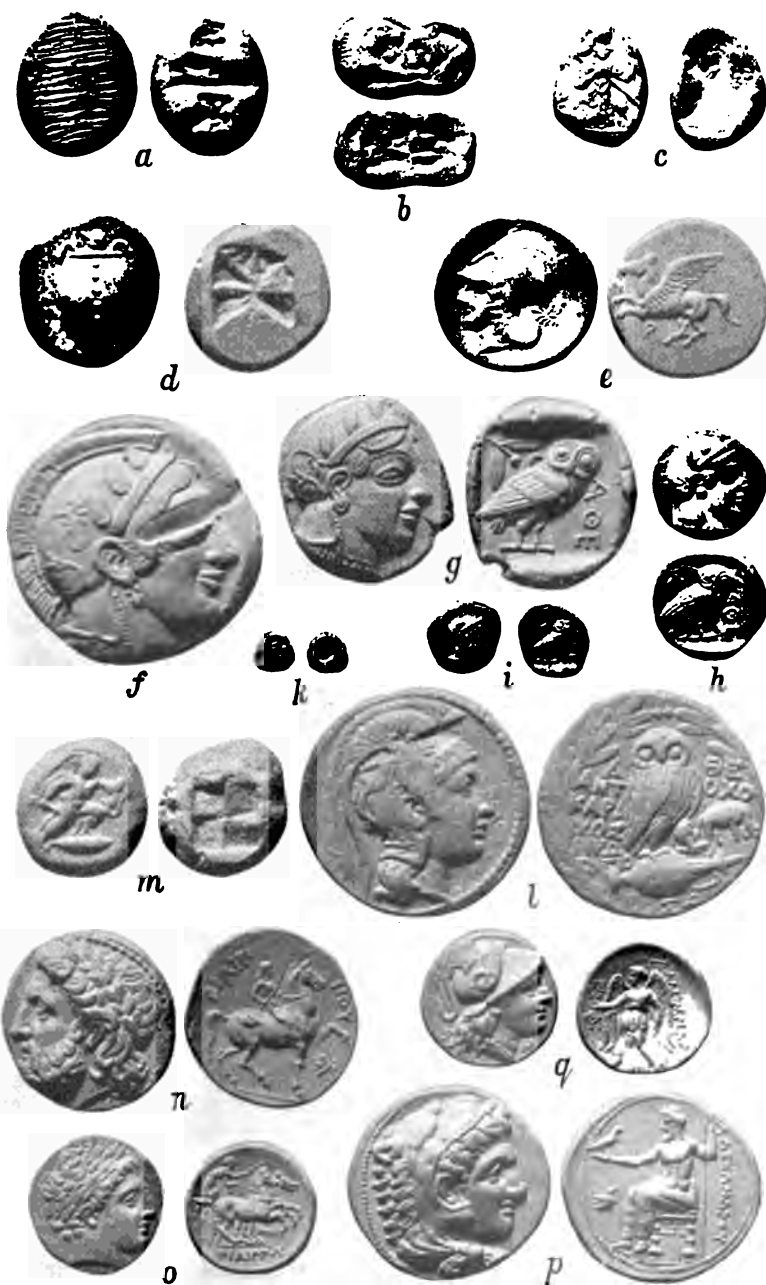


FIG. 7.—GREEK COINS. 1:1.



were great bankers in these Ionian cities who had large stores of treasure; their gold and silver would be kept in bars or ingots of definite weight stamped with the device, in place of the written signature, of the banker; for in Greece from immemorial times the art of seal engraving had been practised, and in later days each man had a seal which was so peculiarly his own that one of Solon's laws forbade the engraver to keep an impression of a gem which he had sold.<sup>1</sup> From thus marking large ingots with his own signature, it would be a short step for the banker to do the same with smaller denominations of the same weights, so producing a private coinage for his own convenience in calculation, which would come to have a limited acceptance in the quarters where his credit was good. Such pieces are probably to be recognised in the nondescript coins of which the electrum stater is an example (No. 19; fig. 7a); this is scored on one side with parallel scratches and stamped on the other with three deep punch-marks. There are many pieces in existence which have even less design than this, although their weights conform to definite coin-standards. It is not to be supposed that the Greeks of the time were unable to produce a better type for official purposes, but a private individual might have employed such a system for marking his own property. On the other hand, such pieces did not widely differ from the official coins of the seventh century, because they exactly resemble them in form. It is therefore reasonable to regard this example as a private coin, one of the last of its kind, which immediately preceded the adoption of coinage by the state. The invention of coinage by the Lydians lies really in this innovation, which, however simple it may seem to us now, was then of deep political significance. When once a state currency was instituted, the private coinages fell out of use, for no individual banker could compete with the guarantee of the state, and the state would not tolerate imitation of its own types. We may therefore take it that the successive stages in the "invention" of coinage were somewhat as follows: first, the occasional practice of stamping certain weights of metal with marks by which they could be identified; this probably continued in private use for a long period before it was adopted by a state, perhaps first by Lydia; and finally the adoption all over the Greek world of a series of state coinages. The convenience of the "invention" was so obvious as to justify the statement of Herodotus that the Lydians were the first nation of shopkeepers.

<sup>1</sup> Diog. Laert. i. § 57.

The example, once set, was quickly followed by the more important Greek cities, until by the middle of the sixth century the art of coinage had travelled from Ionia across the mainland of Greece to the colonies in Italy and Sicily. Owing to the peculiar political conditions of Greece, where every town held a separate and independent sovereignty, each state was jealous to assert its autonomy on its coins, with the result that the Greek coinage presents an enormous variety of types, held together, however, as the money of one people by the uniformity of their general character and of the art in which they are expressed. A still greater complication arose from the fact that there was no regularity in the weight standards, so that the interchange of the money of different towns was often impossible without recurring to the primitive method of using the scales. In the earliest Greek coinage there were no less than four distinct systems of weight, between which an exact correspondence was impracticable; three were indeed derived from the same Babylonian original, but the fourth was apparently of independent origin. There were many minor derivatives of these, and the tendency was to increase the discrepancy rather than to mend it, until the time of Alexander the Great, when his extensive conquest brought about some sort of regularity in the coinage; but no real uniformity prevailed until the complete domination of the Romans.

It will thus be seen that the Greek coinage was probably the earliest coinage of the world; and we may now proceed to consider those representative coins, which in the midst of innumerable local issues were important enough by their purity of weight and metal, or by their abundance, or by the commercial reputation of their issuing states, to predominate in the Greek world as a sort of international currency and standard of exchange.

The earliest electrum stater, of Ionia or Lydia, is interesting on account of its fabric, for it has no type. It is a bean-shaped lump of metal, one side of which has been stamped with a flat die marked with parallel scratches, the other with three punches, which have left deep impressions (No. 19; fig. 7*a*). It is this peculiar fabric which marks the otherwise meaningless piece of metal as a coin of definite date and locality. The pieces which immediately followed, such as the silver money of Aegina (No. 20; fig. 7*d*), have a real type on the obverse, while the punch mark on the reverse is more regular, and is often ornamented with some design of a special character, though it does not contain a type until later.

The types which the Greek states selected to stamp on their coins were of the same nature as the seals which men took for their private marks before the use of writing: devices adopted for various reasons as signatures of the different towns, and tinged, as is usual in a simple age, with a strong sentiment of religion. So it is that Greek coin-types were religious, not because coins were placed under the protection of the gods, but because the badge which was used to distinguish the coins of the state had already been associated with religion in other relations. The earliest piece with a type here illustrated, and probably the first silver coin that is known, is the stater of Aegina, which bears a tortoise, an attribute of the goddess Aphrodite. The plainness and constancy of the coin-types of the most important Greek cities are due to the fact that their moneys circulated over large districts, among uncultivated and even uncivilised peoples; it was therefore held wise in later times not to alter the early types, which were already well known in distant parts, lest a change in the appearance of the coin should hinder its ready acceptance. So the familiar "owls" of Athens, the "colts" of Corinth and "tortoises" of Aegina remained unchanged for centuries, while neighbouring cities of less importance produced elaborate series with great variety of type.

With the introduction of coinage into European Greece, a change was made in the metal of the currency, for gold and electrum, which were plentiful in Asia, were not common in Greece proper, and a silver coinage was there the rule until Philip of Macedon took possession of the Thracian gold mines. The few gold issues before his time were due to exceptional circumstances; thus the gold coinage of Athens for example (No. 21) was occasioned by great financial stress, when treasure was melted down to supply the currency. There was, however, no lack of gold money in Greece, for after the first Lydian issues came the fine gold staters of Croesus, in the early sixth century (No. 22; fig. 7*b*), and, on his overthrow by Cyrus, an international gold coinage was still available in the enormous issues of the Persian darics (No. 23; fig. 7*c*), which were in common use all over the ancient world until the Macedonian gold replaced them. A few subsidiary electrum coinages survived in Asia, the most famous being the Kyzikene staters (No. 24; fig. 7*m*), which were a standard of exchange in the Aegean and Black Sea regions. A peculiarity of this coinage is that the distinctive type of the town, the tunny, is relegated to a secondary place, while the main type is a

constantly changing design. In the piece illustrated the subject is taken from a group of the Athenian tyrannicides, Harmodios and Aristogeiton, which stood on the acropolis of their native city.

Another important currency, used especially in western Greece, the "colts" of Corinth, took its type from the local myth that the winged horse Pegasus was captured by Bellerophon at the fountain Peirene, which flowed from the acropolis of the town (No. 25; fig. 7c). The original punch-mark on the reverse was soon charged with the helmeted head of Athena, who also had a part in the Pegasus myth, and these two types were constant as long as the Corinthian state existed. The money which enjoyed the fairest reputation was that of Athens, which, at the time of the Athenian empire, superseded the issues of the subject cities and became the standard currency in the Aegean Sea. It penetrated into the far East, and there are extant examples of native imitations from India and Arabia. The wide circulation of these staters among barbarous peoples was the cause of their peculiar style; for not only were the types of Athena's head and her owl and olive-branch unaltered from the first sixth-century design, but the execution was an imitation of the primitive manner, the stiffness of archaic art being reproduced in an affected archaism. As the money of Athens was the foremost in the Greek world, it is useful to note the extraordinary number of denominations which were struck in silver at its most flourishing period, the fifth century B.C. A large, but still not complete, series is exhibited here (No. 26). It consists of the *Decadrachm* (10 drachmae, fig. 7f), an early and rare coin, the *Tetradrachm* (4 drachmae, fig. 7g), which was the famous Athenian stater or standard piece, the *Didrachm* (2 drachmae), the *Drachm* (fig. 7h), the unit of weight, which contained six obols, the *Triobol* (3 obols), the *Diobol* (2 obols), the *Obol* (fig. 7i), the *Tritemorion* ( $\frac{3}{4}$  obol), the *Hemiobol* ( $\frac{1}{2}$  obol), the *Trihemitetartemorion* ( $\frac{3}{8}$  obol), and the *Tetartemorion* ( $\frac{1}{4}$  obol, fig. 7k), the half of the last piece being equivalent to the largest bronze coin, the *Chalkous* (No. 27). No other Greek coinage possessed so many denominations as the Athenian, and the list is significant of the vigorous commercial activity which called for a currency so elaborate.

With the Athenian series is the bronze core of an ancient imitation of a silver stater, of which the silver plating has perished (No. 28). Forgery was punished with extreme penalties even in those days: in an extant decree of Mytilene, of the fourth century,

B.C., regulating the issue of the coinage, the crime of adulterating the money is threatened with death.<sup>1</sup>

On the conquest of Athens by Macedon, at the end of the fourth century B.C., the autonomous Athenian coinage was largely superseded by the Macedonian regal issues, and did not recover its position until late in the next century. It was renewed in a different form, with none of the old archaism, of which the occasion was past. The coins of the new style exemplify the thin flat fabric of the period, and although the types of Athena and the owl are preserved, their arrangement is much more complicated. The new head of Athena is a copy from the colossal ivory and gold statue which Pheidias made, and on the reverse of the coins the owl and olive spray are accompanied by many new devices, of which the most remarkable are the names, symbols, and monograms of the monetary magistrates; eminent personages sometimes figure in this place. On the coins exhibited (No. 29; fig. 7*l*) one of the officials is Antiochos, who was afterwards Epiphanes, king of Syria. The circulation of the new coinage was even greater than that of the old, and it went on until the beginning of the Roman Empire.

In the interval between the old and new coinages, when the Athenian money was scanty, the currency was supplied by the regal issues of the Macedonian kings and their successors. Macedon was not properly a Greek country, and it was governed by a monarchy which, under Philip II. and his son Alexander the Great, extended its dominion by conquest, not only over the isolated Greek cities, but over the ancient empire of Persia. The opportunity was thus provided for a universal coinage, and it was realised in the gold and silver issues of Philip and Alexander (Nos. 30, 31; fig. 7*n-q*). The acquisition of the Thracian gold-mines gave Philip the means for an abundant coinage of gold, the first considerable Greek issue of the kind, which contributed in no small measure to his political success. The style of these coins of Philip is not different from that of other Greek money, except that they are inscribed with a personal name—of Philip—instead of the name of a whole people, and the types, a horse and jockey and a two-horse chariot, are also personal, as they commemorate the racing successes of the king. The fine heads on the obverse, however, are still divine, that of Zeus appearing on the silver and the young Apollo on the gold, for the idea of representing a living personage

<sup>1</sup> Michel, *Recueil des inscr. grecques*, No. 8.

on a coin was still distant. Of this money the gold especially was struck in enormous quantities, and the types were imitated more and more crudely as time went on in Gaul and Britain. The coinage of Alexander was even more widely spread. His types were more orthodox than those of Philip: the head of Athena and a Victory on the gold, and the head of young Herakles, wrapped in the lion-skin, with a figure of Zeus enthroned, on the silver staters, although in the head of Herakles there is some suggestion of the features of Alexander. These coins were struck all over the world which Alexander conquered, and lasted after his death as the money of his successors and of independent cities, in some cases even for two centuries; but the kings who divided his great empire modified the type by introducing real portraits of Alexander, as a deified hero, and later of themselves, as living deities, so that the representation of a ruler's head on coins, which is still practised to-day, owes its origin to the religious character of Greek coin-types. The regularity of the Greek coinage which Alexander established was only temporary, and his influence was fast disappearing when the subjection of the world by the Romans in the first century B.C. merged all provincial issues in the complete uniformity of the Imperial mint.



FIG. 8.—AES SIGNATUM  
(No. 32). 1:3.

**Roman Coins.**—As gold in the Asiatic coastlands and silver in European Greece, so in Italy the native medium of exchange was copper. In the earliest times the raw metal was circulated in broken knobs of indefinite weight (*aes rude*), which required in all transactions the use of scales. The rude metal was afterwards superseded by cast ingots of an oblong shape, which bore a device to indicate their purpose as money (*aes signatum*). Yet the weights were still irregular, and no mark of value accompanied the types, so that the pieces were not strictly coins. A survival of this primitive currency is seen in the large ingot which has on one side a tripod and on the other an anchor (No. 32; fig. 8). This piece belongs to a later period, when the lighter coined money was already in use, and must probably be regarded as intended for religious or ceremonial purposes, in which the

ancient traditions were preserved. Such were the transactions of marriage (cf. p. 29) or sale of property (*per aes et libram*), or dedications to the gods. The first coinage of Rome was less massive than this, but being entirely of copper, was still inconveniently large and cumbersome (*aes grave*). The Roman of the fourth century B.C., when he found it necessary to transport any considerable sum, took his money about with him in a waggon.<sup>1</sup> The use of copper for a token currency, as in Greece, was not possible without a superior coinage of gold or silver to secure its value.

A typical series of the Roman heavy copper money is exhibited (No. 33; fig. 9). The system is based on the pound of twelve



FIG. 9.—AES GRAVE (No. 33). AS, SEMIS, QUADRANS, AND UNCIA. 1 : 2.

ounces, and the denominations of the various pieces are distinguished by the heads or obverse types, and by the marks of value which they bear. The series consists of the *As*, or pound (1), the half, *Semis* (S), the third, *Triens*, of four ounces ( . . . . ), the quarter, *Quadrans*, of three ounces ( . . . ), the sixth, *Sextans*, of two ounces ( . . ), and the *Uncia*, or ounce, the lower unit ( . ). Each of these is further differentiated by the obverse head. The *as* has the double head of Janus, the god of beginnings, whose coin opened the series of money as his month begins the year. The *semis* has the head of Jupiter, wearing a laurel wreath; the *triens*, Minerva armed; the *quadrans*, Hercules in the lion-skin; the *sextans*, Mercury, the messenger, with wings in his cap; and the *uncia*, a head of Bellona, the goddess of battle. All the reverses have a common type, the prow of a ship. This device

<sup>1</sup> Livy, iv. 60.



FIG. 10.—ROMAN COINS. 1:1.



may mark the date of the introduction of the Roman coinage, which coincided with Rome's first essays on the sea, in the middle of the fourth century before Christ. It remained as the reverse type of the copper money all through the Republic; and even in later times, when a coin was tossed, the choice of sides was "heads or ships."<sup>1</sup>

The heavy bronze coinage of the city of Rome was only one among many similar currencies of the central Italian states. As the Romans conquered the neighbouring territories, where there existed local weight-systems, which, in the interests of commerce, it was well to preserve, instead of imposing their own money, they inaugurated subordinate issues at the dependent mints. On this principle it was natural that when the march of Roman conquest came upon the peoples of South Italy, where a silver currency had been long ago introduced by the Greek colonists, a local issue for those parts was instituted as a subsidiary coinage. To this class of Roman money belongs the silver stater or didrachm with Campanian types (the head of Mars and the bust of a horse) which was struck by the Romans—as the legend ROMANO(rum) shews—in Capua for the use of the Campanian district (No. 34; fig. 10a). The commerce of the city of Rome did not yet need a silver currency, but with the extension of power and territory the old copper pieces were inadequate, and in the year 268 B.C. a silver coinage was begun at Rome itself. At the same time the Campanian mint was closed, and the heavy copper coins, being subordinated to the silver unit, were issued as token-money in a reduced and more convenient size.

The first Roman silver coinage bears the types of the goddess Roma, wearing a winged helmet, and on the reverse the patron deities of trade and commerce, Castor and Pollux, the Heavenly Twins or Dioscuri (No. 35; fig. 10b-d). They are armed with spears and ride on horseback, with their stars above their heads. These types occur on all three denominations of the earliest silver, the *Denarius* (marked X), which was worth 10 *asses*; its half, the *Quinarius* (V); and the *Sestertius* (IIIS) of 2½ *asses*, which became the unit in reckoning accounts. The two smallest silver pieces were not always struck; but the *denarius*, with the reduced copper for small denominations, remained in use during the period of the Republic at Rome and long into the Empire. Although both series had a great variety of types, the fabric and general appearance were unaltered.

<sup>1</sup> Macr. Sat. i. 7, 22.

With the change to the Empire, reform in all directions was begun, and the coinage was set on a new basis. Gold was introduced to meet the needs of the metropolis of the world, and two new coins, the *Aureus* and its half, were struck in this metal. They were modelled on the silver pieces. The standard silver coin was still the *denarius*, and the only change which it experienced was in type. The head of the emperor took the place of those of deities, with a new form of inscription, which was the forerunner of modern coin-legends. It consisted of the name and titles of the emperor, often with the date of striking, arranged in a circle round the edge of the coin. The minting of gold and silver was assumed by the emperor, but the copper money was left to the senate, whose authority is expressed on each piece by the letters **S · C** (*Senatus Consulto*, "by decree of the Senate"). The copper series consisted of the *Sestertius*, the equivalent of the smallest silver coin, now valued at 4 *asses* instead of the original  $2\frac{1}{2}$ ; the *Dupondius*, of 2 *asses*; the *As*, and fractions of the *as*, *Semis* and *Quadrans*, which are of less frequent occurrence. These coins sometimes differed as to the metal used, the *as* and *semis* being of copper, and the *dupondius* and *sestertius* of brass; or in the style of the emperor's head; or, as in the case of the coins exhibited, the *as* is marked I and the *dupondius* II (fig. 10*h*, *i*). Usually, however, the two pieces are confused, and are loosely termed by collectors "second brass," the sesterce being "first brass," and all denominations lower than the *as* "third brass." The reverse types were very numerous, and, with the exception of the mark **S · C** on the copper, none of them was peculiar to any denomination. The series which is selected here to illustrate the Imperial coinage is of the reign of Nero (54–68 A.D.); all the pieces, therefore, bear the image and superscription of that Caesar, and their reverses have complimentary references to the emperor and his family, or topical allusions to current events (No. 36; fig. 10*e–l*).

Nero was the first emperor to reduce the weight of the *denarius*, and from his time the degeneration was rapid. A series of seven pieces, from Tiberius to Probus (14–281 A.D.), illustrates the debasement of metal, which is apparent to the eye (No. 37). By the time of Gordianus Pius (238–244 A.D.) no trace of silver is visible, and the coin of Probus here exhibited is plainly copper. Yet these pieces represent the only silver money which was then coined. The currency was supplied by earlier pieces of better quality, which would pass as bullion by the side of the later

issues, and in the absence of a genuine state currency, commercial transactions were effected by means of scales.

It is doubtless due to the fact that a good coin has a full commercial value, whatever its age or nationality may be, that so many pieces have come down from antiquity to modern times. Many of them may have been in use, either as currency or treasure, during the interval; and the inherent utility of the money has been the means of preserving the types and legends which give to coins their eminent value as documents of history and art. Great quantities, too, have been preserved by the care or avarice of their former owners, who hid their wealth for security and were unable to recover it. Portions of two such hoards are shown at the end of the case. One consists of Athenian staters of the late fifth century B.C. (No. 38), which were found in the Egyptian settlement of Naukratis, and the other is a large collection of late Roman coins of the fifth century A.D. (No. 39). These were buried in another Egyptian town, Hawara, in the egg-shaped jug which is shown with them. At Pompeii, a city which was overwhelmed by the volcano in the midst of its daily life, money, like all other things, has been found ready to hand and actually in use. There is in this Case all that the fire has left of a Pompeian money-box, and among the coins which it contains is a copper sesterce of Nero, whose reign ended eleven years before the catastrophe. Shreds of a net purse are also visible in the box (No. 40).

A curious coin, struck for a special religious purpose, is the copper piece of Nemausus (Nîmes, in the South of France), which is made in the shape of a ham for dedication to the deity of the local fountain (No. 41). The offering was probably originally paid in kind. Another votive coin is the silver stater of Sikyon (No. 41\*), which is marked by an inscription punctured by the dedicator — *To Artemis in Lakedaemon*. A religious character attaches also to the bronze coin of Laodikeia in Phrygia, which is pierced and suspended from a wire loop for wearing as a charm against sickness, by virtue of the figures which it bears of Asklepios and Hygieia, the deities of health (No. 41\*\*).

With the exception of the Italian heavy copper, which was cast, nearly all ancient coins were struck in dies, and most of the false pieces which have survived are defective in the quality of the metal, while the fabric is good. Among the Greeks bad money was occasionally issued officially, as Dionysios of Syracuse is said to have paid his debts in staters made of tin. Nothing has

come down to us which confirms this statement, but there are in existence plated pieces from his mint, like the false Athenian coin already mentioned (No. 28, p. 17, above). In the later Roman Empire, when all the standard money was of base metal, the surface was so bad that the coins could easily be counterfeited by casting, and great numbers of the clay moulds used by forgers or by the monetary authorities date from this period. Among the large collection here exhibited (No. 42) there are some unbroken moulds, and some with the run metal still adhering. Base metal was detected by the use of the touch-stone, and pieces of doubtful weight were tested by the balance. An ivory folding balance is shown (No. 43). The long arm is made just too light to counterpoise a good denarius—the test being that if the coin were heavy enough it would fall off the plate at the end.

For Greek and Roman coins in general, see Hill, *Handbook of Greek and Roman Coins*, with the Bibliography there given.

### III.—MARRIAGE.

(Wall-Cases 94-95.)

**Greek Marriage.**—Though neither Greek nor Roman marriage was definitely associated with the religion of the state, it was, however, among both peoples closely associated with religious rites of a domestic character. Plato in his *Laws* makes it the distinguishing mark of the legally wedded wife that “she had come into the house with gods and sacred marriage rites.” These rites are often represented upon Greek vases, as may be seen from the objects and illustrations placed in these cases. The ceremonies may be conveniently divided into those concerning (a) the preparation of the bride; (b) the removal of the bride from the house of her father to that of her husband; (c) the reception at that house; and (d) the presents given on the day following marriage (ἐπαύλια).

(a) On the day before her wedding the bride not infrequently made an offering of the playthings of her childhood to some deity, presenting her toys to Artemis in particular (see below, p. 192). On the day before marriage, too, water for the bridal bath was brought in procession in the special form of tall vase called a

λουτροφόρος, a vase which is seen standing on the chest in the room of the bride here depicted (No. 44; fig. 11). The scene is taken from the design on a toilet-box of the fifth century B.C. (E 774), which shows the bride being adorned for her marriage. Besides the tall amphora already mentioned, two vases called "marriage bowls" (λείβητες γαμκοί) are seen standing on tall stems before the door, on the further side of which one of the bride's friends is turning the magic wheel intended to inspire the bridegroom with a greater longing of love. So Theocritus sings:

"Draw to my home, O mystic wheel, the man that I long for."<sup>1</sup>

(b) The arrival of the husband, who comes to fetch the bride to his home, may probably be recognised in the design on the fifth-century vase No. 45. It is, however, a special and sacred occasion which is here represented. The bride, who is seated and holds a sceptre, is probably the Basilinna, wife of the Basileus, the magistrate at Athens who was charged with the supervision of the state-religion. She turns back to look at the bridegroom, who is none other than the wine-god Dionysos, holding his thyrsos or staff crowned with the pine-cone. Two love-gods fly towards the pair with wedding gifts, while on the right approaches a Victory holding lighted torches, which served to light the night-procession to the bride-

<sup>1</sup> Theocr. ii. 17: ἵν' ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.



FIG. 11.—DECKING OF A GREEK BRIDE (No. 44).

groom's house. The subject is explained by a ceremony which took place at the Attic wine-festival of the Anthesteria, celebrated annually in February and March. On the second day of the festival there was a mystic marriage between the wine-god Dionysos and the wife of the Basileus,<sup>1</sup> and it can hardly be doubted that the present design refers to this.

The actual progress of the bride to her husband's home is depicted on the black-figured vase No. 46, of sixth-century date. The departure took place at nightfall by torch-light, and the bride and bridegroom usually (as in the present instance) made the journey in a mule-car, attended by a friend called the *parochos*.



FIG. 12.—THE WEDDED PAIR DRIVING TO THE BRIDEGROOM'S HOME (No. 46).

On the vase (fig. 12) the bride and bridegroom are seen in front of the mule-car, and the *parochos* is seated behind. When the pair reached their home, they were welcomed by the father and mother of the bridegroom, and a procession was formed to the hearth-altar. This is the scene depicted on No. 47, a reproduction of a painting on a toilet-box in the Third Vase Room (D 11, on Case F). The bridegroom leads the bride by the hand towards the hearth-altar, by the side of which stands the hearth-goddess Hestia, holding a sceptre and what is probably a fig, an allusion to the figs, dates and other fruits (*καταχύσματα*) showered over the

<sup>1</sup> Cf. Aristot. *Ἀθ. Πολ.* 3, 5; Dem. *c. Neacr.*, c. 76; Mommsen, *Feste d. Stadt Athen*, p. 393 ff.

wedded pair as they reached the hearth.<sup>1</sup> Before the pair go a boy playing on the double-flutes and two women holding torches, who probably move round the altar, as well as another woman, who perhaps leads the way to the bridal chamber (figs. 13 and 14).

(d) Upon the day following the marriage the relations and friends brought presents to the house (*ἐπαύλια*).<sup>2</sup> The presents consisted chiefly in objects likely to be useful to the bride, such as vases, articles of toilet, spinning implements, etc. The subject was a



FIG. 13.—TOILET-BOX WITH WEDDING PROCESSION.

favourite one with the Greek vase-painters, probable examples being the designs on E 188 in Case 35 and the toilet-box E 773 in Case H in the Third Vase Room. A still better instance occurs on the restored "marriage bowl" E 810 in Case C in the same room, where the bride is being presented with various articles of toilet, probably on the occasion of the *ἐπαύλια*, though possibly in preparation for the wedding.

<sup>1</sup> Cf. Schol. to Arist. *Plut.* 768 :

φέρει σὺ τὰ καταχύσματα  
ταχέως κατάχει τοῦ νυμφίου καὶ τῆς κόρης.

<sup>2</sup> See *Jahrb. d. arch. Inst.*, 1900, p. 144 ff.



FIG. 14.—BRIDEGROOM LEADING BRIDE TO HEARTH-ALTAR. Design on the above toilet-box (No. 47).

**Roman Marriage.**—In its legal aspects Roman marriage was rather complicated, owing to the different forms by which it could be effected. In the patrician or *confarreate* marriage a cake of spelt was eaten at the ceremony; in the *coemptio* the husband figuratively bought his bride “with the copper and the scales”;<sup>1</sup> in the form called *usus* it was merely necessary that the pair should live together for a year. The illustrations and objects shown in these Cases deal only with certain ceremonies which were common to all forms of Roman marriage. They concern (a) the betrothal; (b) the actual wedding rites; and (c) the escorting (*deductio*) of the bride to the house of the bridegroom.

(a) The betrothal took the form of a solemn contract between the fathers or guardians on either side. In all Roman contracts it was customary that a pledge should be given, and this pledge often consisted in a ring. It was fitting, therefore, that a ring given to the fiancée by her betrothed should come to be a sign of the betrothal contract. It is natural to identify these rings with a series of Roman rings which have for their design two clasped right hands. An example in gold of about the third century A.D. (No. 48) is shown in this Case.

(b) The Roman bride before her wedding laid aside the dress of her girlhood (the *toga praetexta*), and dedicated it with her toys to the *Lares*, the guardian deities of her father's house, or else to Venus (see below, p. 192). She was dressed in saffron-coloured veil and saffron-coloured shoes, and had her hair parted into six locks, such as we see wound round the heads of the Vestal Virgins, who were regarded as the brides of the state.<sup>2</sup> The actual ceremony consisted in the solemn clasping of hands (*dextrarum iunctio*), an action seen on the relief on the sepulchral chest (No. 49) placed in the lower part of this Case. The inscription shows that the chest was dedicated by a freedman and imperial scribe named Vitalis to the memory of his wife Vernasia Cyclas. The ceremony is only shown in an abbreviated form on this chest, but it appears in detail on a relief from a sarcophagus in Rome here illustrated (fig. 15).<sup>3</sup> The husband and wife clasp hands, and between them stands the *pronuba* or matron-friend of the bride, placing a hand on the shoulder of each. The roll held by the man in his left hand is perhaps the

<sup>1</sup> For a possible illustration of the rite on an early Etruscan monument, see *Röm. Mitt.*, IV., pl. 4, p. 89 ff.

<sup>2</sup> See Jordan, *Tempel der Vesta*, pl. 8-10, p. 43 ff.

<sup>3</sup> See *Cat. of Sculpt.*, III., 2307.



wedding contract. Between the pair stands the wedding-god, Hymenæus, holding a torch. The clasping of hands was followed by a sacrifice to Jupiter, and this closed the actual wedding ceremonies. The sacrifice is represented in the illustration (No.



FIG. 15.—ROMAN WEDDING CEREMONY.

50; fig. 16) taken from a Roman sarcophagus. The bride and bridegroom stand by the burning altar, upon which the latter pours a libation. Behind the pair stands *Juno pronuba*, the presiding goddess of the wedding rites. On the right a bull is



FIG. 16.—ROMAN WEDDING SACRIFICE (No. 50).

being led up to sacrifice, and on the left stand Venus, Hymenæus and the Graces.

(c) When night had fallen there followed the procession, in which the bride was escorted from her father's house to that of the bridegroom, a procession described in one of the most splendid

of the poems of Catullus.<sup>1</sup> Torch-bearers and flute-players led the way, and the wedding train was accompanied by a crowd, the boys in which chanted rude jesting verses and petitioned the bridegroom for nuts.<sup>2</sup> When the doorway of the house was reached, the bridegroom carefully lifted the bride over the threshold, that there might be no ill-omened stumbling. "Carry the gilded feet across the threshold," sings Catullus, "that the omen may be favourable." This moment is illustrated by a scene from a Roman comedy (No. 51), taken from a lamp exhibited in Table-Case K (see below, p. 54, fig. 34). The bride is being carried on the back of a man, while a Cupid waits at the door to receive her. Within the house she received a gift of fire and water, elements so necessary to the performance of the housewife's duties, and on the day following the wedding did sacrifice at her husband's altar.

(44) *Cat. of Vases*, III., E 774; Furtwängler und Reichhold, *Griech. Vasenmalerei*, I., pl. 57 (8); (45) Cf. *Castellani Sale Cat.*, Rome, 1884, pl. ii., p. 18, No. 84; (46) *Cat. of Vases*, II., B 485; (47) *Cat. of Vases*, III., D 11; *Ath. Mitt.*, XXXII., 1907, p. 80 ff.; (48) *Cat. of Rings*, 276; (49) *Cat. of Sculpt.*, 2879; (50) *Mon. d. Inst.*, IV., pl. 9; *Wiener Vorlegeblätter*, 1888, pl. 9, 8; Rossbach, *Röm. Hochzeits- u. Ehedenkmäler*, p. 105 (2).

See also Daremberg et Saglio, s.v. *Matrimonium*; Samter, *Familienfeste d. Griech. u. Römer*.

#### IV.—RELIGION AND SUPERSTITION.

(Wall-Cases 96-106.)

**Dedications.**—The practice of dedicating objects to deities was the natural outcome of gratitude for benefits received or hope of gaining future advantages. Sometimes the object offered was regarded as in the nature of a forfeit. Thus the nine archons at Athens upon entering into office took an oath to dedicate a gold statue at Delphi equal in size to themselves if they transgressed the laws.<sup>3</sup> Objects were frequently dedicated in consequence of a vow. The idea involved was that the gods would be more likely to do their part of a transaction if the applicant for their benefits

<sup>1</sup> No. lxi.

<sup>2</sup> *ibid.*, l. 181 f.

<sup>3</sup> Plat., *Phaedr.* 285 D.

promised something definite in return. This comes out most clearly in the Roman expression *voti reus*—"condemned to pay a vow"—applied to those whose prayer had been granted, and who now had to fulfil their promise made in time of stress and difficulty. Very frequently the vow was made by some person stricken with disease, and it is to such a cause that we owe the numerous votive offerings representing some part of the human body.

The constant streams of these offerings made the ancient temples depositories of all kinds of objects, ranging from jewels of great price and high artistic merit to the roughest terracotta figure. In the Gold Ornament Room (Case D) is a magnificent gold pin of the Ptolemaic period inscribed with a dedication to Aphrodite of Paphos, showing that the offering was the result of a vow made by Eubule, the wife of Aratos, and one Tamisa. Overcrowding led to periodical clearances of objects of the least intrinsic value. To prevent things dedicated returning to the uses of common life, they were frequently broken and thrown into heaps. This accounts for the masses of *débris*, consisting chiefly of terracottas and vases, which have been found within the precincts of great sanctuaries.

The vast accumulations of treasure in the various temples naturally demanded careful cataloguing and supervision on the part of the temple officials. From time to time elaborate inventories were drawn up, and (after the manner of ancient documents) inscribed on stone. Such inventories have been discovered in large numbers at Delos, Athens, and elsewhere. In the case of objects in precious metal the weights are recorded and the various members composing a piece of jewellery enumerated.

The principal objects here exhibited as illustrating the ancient custom of dedication may now be mentioned. In Wall-Case 96 is an inscription of the fifth century B.C. (No. 52) found in the ruins of the temple of Poseidon on Cape Taenaron in Lakonia. It records the dedication by one Theares of a slave named Kleogenes to the temple-service of Poseidon. The names of an *ephoros*, probably an official of the temple, and of a witness are added. This Greek practice of dedicating slaves to the temple-service of a god reminds us of the Hebrew custom of dedicating children (such as Samuel) to like service.

In the lower part of Case 96 we have an example (No. 53) of the careful inventories which the temple officials of the Parthenon drew up as records of the objects committed to their charge. In

the present instance the list was drawn up about 400 B.C. The following are some typical entries :

- (a) The "larger" gold necklace set with gems. It has twenty rosettes and a ram's head pendant. Wt., 30 drachmae (about  $4\frac{1}{2}$  oz. troy).
- (b) A gold crown set with gems. Wt.,  $45\frac{1}{2}$  drachmae.
- (c) Thirty-three plain gold cups. Wt., 1403 drachmae.

The lower part of Case 97 contains an inventory (No. 54) of various garments dedicated to Artemis Brauronia, who had a shrine upon the acropolis of Athens. We know that it was the custom of women after childbirth to dedicate garments to Artemis, and in particular to Artemis Brauronia. That the garments were often anything but new is shown by the fact that several are described as "in rags." A typical extract from the inscription may be given : "A purple dress, with variegated chequer pattern. Dedicated by Thyaene and Malthake." The entries range in date from 350-344 B.C.

An interesting example (No. 55) of the practice of dedicating altars to members of Roman Imperial houses is furnished by the inscription (fig. 17) in the lower part of Case 98. It formed the front of a marble altar, and is a dedication by an Imperial freedman named Antonius, who was in charge of the "Department of Petitions," for the safe return of the Emperor Septimius Severus, his wife Julia Domna, and his sons Caracalla and Geta. The name of Geta has been erased in conformity with an edict of Caracalla, who murdered his brother, and ordered that his name should be erased from every inscription throughout the Roman Empire. The date of the inscription is about 200 A.D.

Two curious examples of dedicatory tablets (Nos. 56, 57) are seen in the casts placed in the upper and lower parts respectively of Case 101. The originals, from Slavochori, probably the site of the ancient Amyklæ near Sparta, are in the Hall of Inscriptions. The first was dedicated by Anthusa, daughter of Damaenetos, a *ὑποστάρπια* or under-tirewoman in the service of a temple, possibly

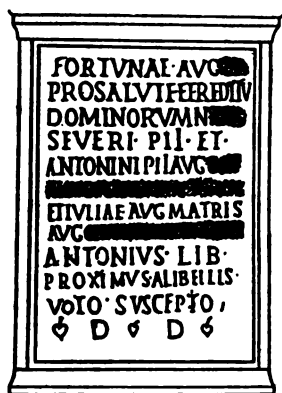


FIG. 17.—ALTAR DEDICATED FOR THE SAFE RETURN OF SEPTIMIUS SEVERUS AND HIS FAMILY (No. 55). Ht. 2 ft. 7 in.

that of Dionysos, for we know that this god had a temple near Amyklæ, which none but women might enter. On the relief is a series of objects connected with the toilet, such as a mirror, a comb, a box for cosmetics, a case containing a sponge, a pair of slippers, etc. Possibly the dedicator was in charge of objects of this nature. The other relief, from the same place, was dedicated by a priestess named Claudia Ageta, daughter of Antipater, and shows a very similar series of objects. Both these reliefs are of Imperial date.

In the bottom of Case 102 is the base of a statuette (No. 58; fig. 18) found at Curium in Cyprus. It bears an inscription, written both in Greek and in the native Cypriote syllabic characters: "Ellooikos, the son of Poteisis, dedicated this as a vow to Demeter and the Maid." The inscription is of the fourth century B.C., and is of special interest on account of its bilingual character. Immediately below it is an altar (No. 59) dedicated

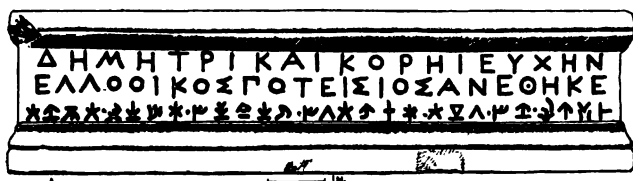


FIG. 18.—BASE WITH DEDICATION TO DEMETER AND PERSEPHONE (No. 58).

to the Bona Dea of Anneanum (a town in Etruria) by C. Tullius Hesper and Tullia Restituta. The Bona Dea was a goddess specially invoked by women. Hence we may suppose that it was Tullia Restituta more particularly who showed her thankfulness by this dedication. Two other large objects in marble of a votive character are exhibited in the bottom of Cases 103 and 104 respectively. The chest-like stool (No. 60) was offered by a priestess named Philis to Persephone, the basket (No. 61) by one Xeno to Demeter and Persephone. The basket is dedicated with peculiar fitness to the goddesses of corn and fruit, for it was in such woven baskets that the ears of corn were ingathered, while the chest, as has been pointed out, is also closely associated with Demeter and Persephone, who are frequently represented seated on it. Both of these last objects were found by Sir Charles Newton in the precinct of Demeter at Knidos in Asia Minor.

We now turn to a series of offerings which commemorate recovery from disease or bodily injury. The upper part of Cases

103-106 contains a set of marble reliefs (No. 62) found at the foot of the Pnyx at Athens, the rocky semicircular meeting-place of the Athenian people. They are dedicated by women—Eutycheis, Isias, Olympias, and others—to Zeus the Highest, and have representations of various parts of the human body, such as eyes, breasts, arms, etc. These reliefs, which are of Roman date, are clearly thank-offerings for recovery from disease. There must have been a regular trade in these models, for Clement of Alexandria, writing about 200 A.D., talks of "those who manu-

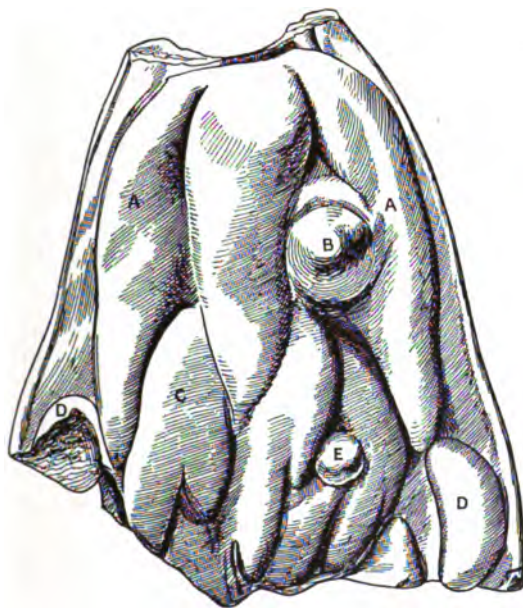


FIG. 19.—TERRACOTTA MODEL OF THE INTERNAL ORGANS (No. 66). 1:2.

facture ears and eyes of precious wood and dedicate them to the gods, setting them up in their temples."<sup>1</sup> No. 63, from a shrine of Asklepios in Melos, is a relief representing a left leg, dedicated, as the inscription shows, by way of thank-offering to the deities of healing, Asklepios and Hygieia. Next it is a small relief from Cyrene (No. 64), showing a right ear. There are several other objects here exhibited which were probably offered by grateful votaries in return for healing mercies. Such are the bronze ticket with a bronze leg suspended from it (No. 65), inscribed

<sup>1</sup> *Strom.*, v. 566.

with the name of the donor Caledus, and two arms with a chain for suspension. In Cases 105 and 106 a whole series of terracotta votive hands, feet, eyes, breasts, etc., doubtless represent the thank-offerings of the poorer classes. With these is a curious terracotta model (No. 66 ; fig. 19) of the lungs (A), heart (B), liver (C), kidneys (D), spleen (E), and other internal organs of the human body. Though primarily of a votive character, it is of considerable interest to the student of ancient anatomy. A votive relief of rather different character is placed on the upper shelf. It represents two plaited locks of hair dedicated (as the inscription records) by Philombrotos and Aphthonetos, sons of Deinomachos, to Poseidon, god of the sea (No. 67 ; fig. 20). It was a common

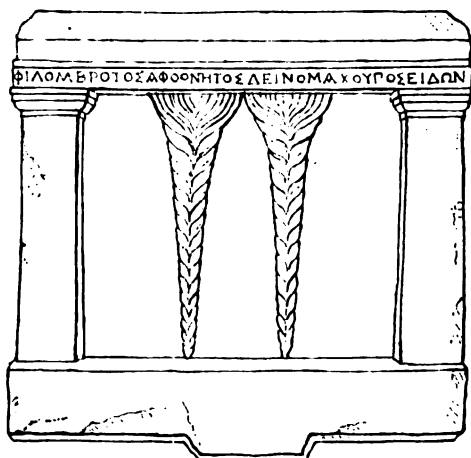


FIG. 20.—SCULPTURED LOCKS OF HAIR DEDICATED TO POSEIDON (No. 67).  
Ht. 13½ in.

custom in Greece to dedicate hair at important crises of life, particularly to deities connected with water. Achilles, on the death of Patroklos, shore off for him the hair he was growing long as an offering to the river Spercheios.<sup>1</sup>

Other objects illustrating the frequency and variety of Greek and Roman dedications may best be described in approximately chronological order. Two objects, which are more fully dealt with in other sections, may here be mentioned. In the sixth

<sup>1</sup> *Il.* xxiii. 141 f. :

στὰς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην,  
τὴν ῥα Σπερχεῖϊ ποταμῷ τρέφε τηλεθώσαν.

century B.C. the athlete Exoidas dedicated to the Dioscuri, patrons of athletic exercise, the bronze diskos (Case 107; No. 130) with which he had conquered "the high-souled" Kephallenians in athletic contest. In the early fifth century B.C. Hieron and his subject Syracusans dedicated at Olympia in honour of Zeus a helmet captured from the Etruscans in the great naval victory off Kyme (474 B.C.). This helmet (No. 166; fig. 60) is placed with the other helmets in Case 117. The huntsman, no less than the athlete and the warrior, felt that the gods took an intimate part in his successes. This is illustrated by the inscribed bronze model of a hare in Case 103, with its head thrown back in the death agony (No. 68; fig. 21). The Ionic letters, of about 480 B.C.,



FIG. 21.—BRONZE VOTIVE HARE (No. 68). L. 2½ in.

read: "Hephaestion dedicated me to Apollo of Priene."<sup>1</sup> This offering reminds us of another exhibited in the left-hand wall-case in the Greek Ante-Room downstairs. A small limestone statuette, found on the site of the Greek settlement of Naukratis in Egypt, represents a young huntsman with two boars and two hares slung over his shoulders. It is inscribed "A dedication by Kallias"—probably to Aphrodite, since it was found within her precinct (*Cat. of Sculpt.*, I., 118).<sup>2</sup>

Other interesting Greek dedications of an early date are the bronze tablet (Case 103: No. 69) found in Corfu, with an inscription showing it to be an offering by one Lophios; the silver ingot

<sup>1</sup> Τῷ Ἀπόλλωνι τῷ Πριηνί μ' ἀνέθηκεν Ἡφαιστίων.

<sup>2</sup> Cf. the epigram *Anth. Pal.* vi. 111, where a huntsman dedicates the skin and antlers of a deer to Artemis.



(No. 70) dedicated to Zeus Lykaios (Zeus "the wolf-god") by Trygon; and the elaborate axe-head (No. 71; fig. 22), found in Calabria, which bears an inscription recording that it was vowed to Hera of the plain by Kyniskos, "a butcher," as a tenth of his profits (sixth century B.C.).<sup>1</sup>

The two bronze bulls (Nos. 72 and 73) are offerings made by Greeks to an Egyptian deity. They were dedicated by Greeks

named respectively Sokydes and Theodoros, and represent the sacred bull Apis, worshipped at Memphis in Egypt as an incarnation of the god Ptah. The offering of Sokydes is here illustrated (fig. 23).<sup>2</sup> Notice the elaborate saddle-cloth, and the wings of the Egyptian scarabaeus and hawk engraved on the bull's back. The date of these bronzes is the late sixth or early fifth century B.C. The Greeks must have become acquainted with the worship of Apis in the seventh century B.C., when they served King Psammetichos I. as mercenaries. That monarch was a fervent worshipper of the god, and built a great temple for him at Memphis. Herodotus<sup>3</sup> mentions the courts where the bull was kept, and says that the Greeks called him "Epaphos."



FIG. 22.—BRONZE VOTIVE AXE-HEAD  
(No. 71). Ht. 6½ in.

The bull dedicated by Sokydes was found in the Nile Delta, that dedicated by Theodoros at Athens.

The two bronze wheels in Case 103 each bear a votive inscription. The earlier (No. 74), said to have been found near Argos, was perhaps an offering to the Dioscuri (Castor and Pollux, the divine patrons of athletic contests) by Eudamos, a

<sup>1</sup> Τὰς Ἡρας ἱερὸς ἐμὶ τῆς ἐν πεδίῳ. ῥύμισθός με ἀνέθηκε  
ᾠρατοῖς Φέρων δέκατον.

<sup>2</sup> Inscribed: Τῷ Πάπῳ μ' ἀνέστασε Σωκύδης.

<sup>3</sup> ii. 153.



FIG. 23.—BRONZE VOTIVE BULL (No. 72). Ht. 4 in.



FIG. 24.—BRONZE WHEEL DEDICATED TO KABEIBOS AND THE CHILD  
(No. 75). Diam.  $3\frac{7}{8}$  in.

victor in a chariot race. The other (No. 75) comes from the temple of the Kabeiri at Thebes, and is dedicated by Xenon and Pyrrhippa to Kabeiros and the Child (fig. 24). The bronze bell (No. 76) is from the same temple, and was likewise offered by one Pyrrhias to Kabeiros and the Child (fig. 25). The Kabeiri were deities of a mystic and subterranean character, who at Thebes apparently became closely connected with Dionysos, the wine-god. That a large element of burlesque entered into their worship can be seen from the vases discovered on the site of their shrine (Second Vase Room, Case 7, B 77 and 78).



FIG. 25.—BRONZE BELL DEDICATED TO KABEIROB AND THE CHILD (No. 76). 1:2.

Most of the votive objects so far described bear Greek inscriptions. One in Oscan (No. 77) on a votive tablet found at Agnone (Bovianum Vetus) in the Samnite territory serves as a transition to the Roman dedications. The tablet, apparently of about 200 B.C., is inscribed on both sides, and seems to give a list of statues of deities, some, such as Vezkef, peculiar to the Samnites, others, such as Ceres and Hermes, of widely spread worship. It is a most important monument of the Oscan dialect, a language

spoken by the early Italic tribes whose chief centre was the mountainous country above Campania.

Near this tablet are several Roman dedications. Three curious silver-gilt plaques, probably of the second century after Christ (Nos. 78–80), found at Heddernheim, near Frankfurt-on-Main, were dedicated to Jupiter Dolichenus. At first merely a local god, originating in the town of Doliche in Commagene, near the Euphrates, he later acquired considerable popularity throughout the Roman Empire, and his worship was carried far and wide by the Roman legionaries, who were largely instrumental in conveying these Oriental worships to the West. The silver tablet illustrated (No. 78; fig. 26) shows Jupiter Dolichenus in a shrine, holding thunderbolt and sceptre, with the eagle at his feet. The inscription, written in somewhat defective Latin,<sup>1</sup> runs: "To Jupiter of Doliche, best and greatest, where iron has its birth. Dedicated by Flavius Fidelis and Q. Julius Posstimus by command of the god on behalf of themselves and their families." Another

<sup>1</sup> I(ovi) O(ptimo) M(aximo) Dolicheno, u|bi ferrum nascit|ur, Flavius Fidelis et C. Iulius Posstim|us (*sic*) ex imperio ipsi|us pro se et suos (*sic*).

tablet (very fragmentary) shows the god in trappings of war, holding double-axe and thunderbolt, and standing on a bull (No. 80). He is being crowned by Victory. The presence of mines in North Syria will account for the recurring phrase, "Where iron has its birth." Another Oriental deity, of an influence much deeper than that of Jupiter Dolichenus, was Mithras. This Persian god of light did not thoroughly win his way into the Roman world until the second century after Christ. But, once established, he proved himself of far-reaching power. Mithraism had in its ritual many points of resemblance to that of Christianity, and in the third and fourth centuries after Christ proved a most formidable rival to the spread of Christian doctrines. A memorial of Mithras is seen in the large bronze tablet (No. 81) in Case 104. Its top is decorated with knife and libation-bowl on either side respectively. The inscription, of about the third century after Christ, tells us that it was dedicated to Sextus Pompeius Maximus by priests of Mithras. He had held offices in the Mithraic priesthood.



FIG. 26.—SILVER PLAQUE DEDICATED TO JUPITER DOLICHENUS (No. 78). Ht. 9½ in.

There are several small bronze tablets in Case 104 with dedicatory or religious inscriptions. Among them may be mentioned No. 82, offered to Juno by a freedman named Q. Valerius Minander, and No. 83, an oval bronze seal with a design representing the Emperor Philip (244–9 A.D.; mentioned above, p. 8, in connection with the bronze *diploma*), his wife Otacilia, and their son Philip. The inscription shows that the seal belonged to the religious society of the Breisean Mystae, who

apparently sealed on behalf of the city of Smyrna, where was a synod of the Mystae of the Breisean Dionysos. No. 84 is the result of a vow made by Hedone, the maid-servant of M. Crassus, to Feronia, a goddess closely connected with freedmen and freed-women.<sup>1</sup> Her temple at Terracina, on the west coast of Italy, was specially associated with the manumission of slaves. It is likely, therefore, that Hedone's vow had something to do with her manumission. In No. 85 we have a votive offering in the shape of a bronze plate, made to the *Lares* or gods of the house by Q. Carminius Optatus. The *Lares* are represented in art as youthful male figures, holding a *cornucopia* or horn of plenty, and a plate (*patera*) [see Case 52 of the Bronze Room, and No. 85\*]. The offering of a plate was thus peculiarly appropriate, for with the *Penates* these gods were supposed to ensure the food-supply of the family.

In Case 104 note the series of lead figurines (modelled on both sides). They represent warriors with helmet, cuirass, shield, sword, and greaves. These figurines (No. 86), probably of the seventh to sixth centuries B.C., were found at Amelia (Ameria) in Umbria. It is probable that they are of a votive character, though it has been suggested that they are the prototypes of the modern tin soldier. Very similar figurines have been discovered on the site of the Menelaon, near Sparta, and more recently on the site of the temple of Artemis Orthia by members of the British School at Athens.

**Religious rites.**—The inscription in the left part of Case 98 (No. 87) gives us a glimpse of religious rites at Skambonidae, a deme of Attica, in the early part of the fifth century B.C. The demarch, or local mayor, provided a victim for sacrifice, receiving back the hide of the animal. The oath taken by the priests is given, showing that they were bound to submit to a scrutiny of their official actions.

Religious customs of the Greeks are illustrated by several small objects in Cases 98–100. The small alabaster statuette of a turreted goddess (No. 88) is of special interest from the fact that her mouth and breasts are pierced, evidently with the object of allowing some fluid, such as milk or wine, to flow from them for the edification of her votaries. The *lekythos* (No. 89) from Kameiros in Rhodes (about 500 B.C.) represents the two gods Castor and Pollux descending from heaven on horseback to take

<sup>1</sup> Cf. Livy, xxii. 1, 18: . . ut libertinae et ipsae, unde Feroniae donum daretur, pecuniam pro facultatibus suis conferrent.

part in the festival of the Theoxenia (fig. 27). This feast, indicated by the couch on which they were to recline, was given in honour of the twin gods. Such a festival well illustrates the perfectly human interests which the Greeks attributed to their deities. The fifth century kylix (No. 90) shows the gesture of the raised right hand, often used in prayer. The young athlete, whose oil-flask hangs behind him, is probably praying before the altar. That athletes entered upon their tasks with extreme seriousness is clear from the oath taken by them before the image of Zeus in the Council House at Olympia, when they



FIG. 27.—THE DIOSKURI COMING TO THE THEOXENIA (No. 89).

swore upon the cut pieces of a boar that they would be guilty of no foul play.<sup>1</sup> In the Greek view athletics and religion were very closely connected.

Passing now to Italic religious ceremonies, we may notice the archaic bronze statuette of an augur (No. 91), whose function it was to draw omens from the aspect of the heavens or the flight and cries of birds. He wears a cloak drawn veil-wise over his head, a common religious garb, and in his right hand holds the *lituus* or curved wand used for the ceremonial dividing of the heavens into quarters. In connection with this statuette mention should be made of an early Greek inscription (No. 92) in the

<sup>1</sup> Paus., v. 24, 9.

bottom of Cases 105-106. It was found at Ephesus, and is probably of about the same period as the statuette, the sixth century B.C. It gives rules for drawing lucky or unlucky omens from the flight of birds. The principal signs are the flight from right to left or *vice versa*, and the raising or lowering of the bird's wing. The use of the veil in religious rites at a much later date is again seen in the marble portrait head of a woman (No. 93) in Case 100. It has been taken for the portrait of a Vestal Virgin, but the absence of the characteristic six braids of hair over the forehead renders this view unlikely. More probably the head is the portrait of an Imperial lady of the late first or early second century A.D., in the character of a priestess.

Below the head is a series of early Italic bronze implements, which may have been used in sacrifice. Those with the curved claws were probably used for taking boiled meats out of a caldron. They remind us of the five-pronged sacrificial forks mentioned in Homer, and of the custom of the Jewish priests' servants as described in the Book of Samuel: "The priest's servant came, while the flesh was in seething, with a fleshhook of three teeth in his hand; and he struck it into the pan, or kettle,



FIG. 28.—APHRODITE WITHIN A SHRINE (No. 94). Ht. 2½ in.

or caldron, or pot; all that the fleshhook brought up the priest took therewith." On the right are three bronze gridirons. These, like the fleshhooks, originally had wooden handles inserted into their sockets. The meat was spitted upon hooks, which only remain in one instance.

**Shrines.**—In Case 101 a series of terracotta shrines is exhibited. They were doubtless for household use, employed in much the same way as modern images of the Madonna. No. 94 (fig. 28), from the early Greek settlement of Naukratis, in the Nile Delta, shows Aphrodite within a shrine supported by figures of the Egyptian god Bes, a characteristic combination of Greek and Egyptian elements. No. 95, from Amathus, in Cyprus, is also semi-Egyptian in character, and shows a deity surmounted by a winged solar disk. Another shrine from Naukratis (No. 96) contains the sacred Apis-bull of the Egyptians, which has already been mentioned above (p. 38). No. 97 is an example of a shrine

containing a baetylic image, that is, a stone worshipped as sacred. A cone resembling the one here shown was worshipped in the temple of Aphrodite at Paphos in Cyprus. In front, a small lead model shrine (No. 98) of later date, from Sardinia, represents Aphrodite just risen from the sea-foam and wringing out her hair. The circular shrine (No. 99; fig. 29) is of Roman date, from Eretria in Euboea. Its form and more especially the indication of overlapping scale-plates on the roof remind us strongly of the famous temple of Vesta at Rome.



FIG. 29.—TERRACOTTA  
MODEL SHRINE (No. 99).  
Ht. 4 in.



FIG. 30.—ATTENDANT DRIVING PIG TO  
SACRIFICE (No. 102). Ht. 4 in.

In Case 102 are two examples (Nos. 100, 101) of a combined lamp and altar, for use in domestic shrines, probably of late Roman date.<sup>1</sup> In one of these the basin for libations is supported on a pine-cone. Akin to these is the small limestone cone and altar from the Cyrenaica.

No. 102 (fig. 30) is a bronze representing an attendant leading a pig to sacrifice. The pig (as well as the sheep and the bull) was a favourite sacrificial animal among the Romans. At the lustral ceremony of the *suovetaurilia*, the bull, sheep, and pig were driven round the farmer's fields to keep them free from blight

<sup>1</sup> Similar objects have been found in the Catacombs. Cf. Seroux d'Agincourt, *Sammlung d. Denkmäler d. Sculptur*, pl. viii., fig. 27.



and disease. Certain deities, notably Persephone and the Bona Dea, had swine as their special victims. In Case 103 (No. 103) will be seen a terracotta votive pig found in the precinct of Demeter and Persephone at Knidos.

**Superstition and Magic.**—As the simple faith in the gods decayed in the Greek and Roman world, compensation was largely sought in the dark rites of superstition and magic. The antiquities in Cases 105, 106, indicate some of the forms which such superstition took. Prominent among them was the practice of writing down curses on lead or talc with a view to the injury of those against whom the writer conceived that he had a grudge. These tablets were called in Latin *defixiones*, because they were suppose to fix down, as it were, the hated enemy. The imprecations written on them usually run in formulae, and the gods implored to work the ruin are naturally those of the nether regions. In later times especially, all manner of obscure and barbarous demons are introduced. The examples of these tablets here exhibited probably belong to the last three centuries before Christ. They come from various quarters—Knidos, Ephesus, Curium in Cyprus, Kyme in S. Italy, and Athens. Those found by Sir Charles Newton at Knidos may be taken as typical. In one case a certain Antigone, in order to clear herself from the charge of having attempted to poison Asklepiades, invokes curses upon herself if the accusation be true. In another, Artemeis devotes to Demeter, Persephone, and all the gods associated with Demeter, the person who withholds garments entrusted to him. These tablets (No. 104) appear to have been nailed to the walls of the sacred precinct of Demeter, where they were found. In the case of a tablet from Athens, the iron nail which fastened it to the wall is still preserved.

Nails themselves were highly esteemed as instruments of magic. Ovid, for instance, says that Medea (the typical witch) made waxen effigies of absent foes, and then drove nails into the vital parts.<sup>1</sup> Examples of magical nails are seen in the series of bronze nails (No. 105) covered with cabalistic inscriptions and signs, and sometimes showing a strange mixture of Judaism and Paganism, as when Solomon and Artemis are invoked together. They may be attributed to the Gnostics, a sect which arose in the second century after Christ. Their claim was that, by a combination of various religious beliefs, they arrived at the only true knowledge of divine things. The magic nail has in one case

<sup>1</sup> Ov., *Her.* vi. 91 f.

(No. 106) been used to fasten a bronze lamp, decorated with a head of Medusa, into a socket.

On the shelf above will be noticed a number of bronze hands (No. 107). They are right hands, represented with the thumb and first two fingers raised. On them are numerous magic symbols in relief, such as the snake, the lizard, and the tortoise. The hand illustrated (fig. 31) is covered with such signs, prominent among which are the serpent with the cock's comb, the pine-cone, the frog, and the winged caduceus. One of the hands bears the inscription "Zougaras dedicated me to Sabazius in fulfilment of a vow"; another "Aristokles, a superintendent, to Zeus Sabazius." Sabazius was a Phrygian and Thracian deity, whose worship was widely spread in the Roman world. There can be no doubt that these hands were intended to avert the evil eye. Sometimes the hands have instruments connected with the ecstatic worship of the East depicted upon them, such as the Phrygian flutes, the cymbals, or the sistrum. Case 106 contains several specimens of the last-named instrument. It was composed of a handle and loop-shaped metal frame, across which passed several movable metal rods. When the sistrum was shaken the curved ends of the rods came into violent contact with the sides of the frame and produced a metallic clang. The sistrum was used by the Egyptians in their religious rites, and particularly in the worship of Isis. With the introduction of that worship into Italy in the first century B.C., the Romans became familiar with it. Apuleius, a writer of the second century after Christ, mentions silver and gold sistra, as well as bronze. A silver example is here shown (No. 108). The decoration is often elaborate, a favourite ornament for the top being the group of the wolf suckling Romulus and Remus, or the recumbent figure of a panther.



FIG. 31.—BRONZE MAGIC HAND (No. 107). Ht. 5½ in.

To the same class of amulets as the votive hands must be assigned the terracotta model of a mirror, covered over with numerous objects of magical virtue (No. 109). Several of these are well-known attributes of deities, *e.g.* the thunderbolt, the trident, the club, the crescent, and the caduceus. The object of these amulets seems to have been to propitiate the deities whose symbols are represented on them.

**Dedications.**—(52) *B.M. Inscr.*, cxxxix.; (53) *B.M. Inscr.*, xxxiii.; *I.G.*, II., 656; (54) *B.M. Inscr.*, xxxiv.; *I.G.*, II., 754; (55) *C.I.L.*, VI., 180; Ellis, *Townley Gallery*, II., p. 279; (56, 57) *B.M. Cat. of Sculpture*, I., 811, 812; (58) *Excavations in Cyprus*, p. 64, fig. 77; (59) *C.I.L.*, VI., 80689; Ellis, *Townley Gallery*, II., p. 275; *Ancient Marbles*, X., p. 182, pl. liii., 1; (60) *Cat. of Sculpt.*, II., 1811; (61) *ibid.*, 1812; (62) *Cat. of Sculpt.*, I., 799–808; (67) *ibid.*, 798; (68) *Cat. of Bronzes*, 287; (69) *ibid.*, 261; (71) *ibid.*, 252; (72) *ibid.*, 3208; (74) *ibid.*, 258; (76) *ibid.*, 318; (77) *ibid.*, 888; (78–80) *Bonner Jahrb.*, CVII. (1901), p. 61 ff., pl. vi., vii.; (81) *Cat. of Bronzes*, 904; (86) Cf. Tod and Wace, *Sparta Mus. Cat.*, p. 228; *B.S.A.*, XII., p. 322 ff.

On votive offerings generally, cf. Rouse, *Greek Votive Offerings*, *passim*.

**Religious Rites.**—(87) *B.M. Inscr.*, i.; (89) *Cat. of Vases*, II., B 638; (91) *Forman Sale Cat.*, 1899, No. 55, pl. ii.; (92) *B.M. Inscr.*, delxxviii.; (93) *Cat. of Sculpt.*, III., 1998.

**Superstition and Magic.**—(104) Newton, *Discoveries at Halicarnassus, Cnidus, and Branchidae*, p. 719 ff. On these *defixiones* generally, see Audollent, *Defixionum Tabellae*, Paris, 1904; (105) *Cat. of Bronzes*, 3191–3194; cf. Daremberg et Saglio, *Dict. des Ant.*, s.v. *Clavus*; (107) *Cat. of Bronzes*, 874–876; cf. *Arch.-ep. Mitt.*, II., p. 44 ff.; (109) *Cat. of Terracottas*, E 129; *Journ. Hell. Stud.*, VII., p. 44 ff.

For Greek religion, see Harrison, *Prolegomena to the Study of Greek Religion*; for Roman, Warde Fowler, *The Roman Festivals*.

## V.—DRAMA.

(Table-Case K and Glass Shade before Wall-Cases 96–97.)

THE antiquities illustrating the ancient drama are placed in one half of Table-Case K, and under the glass shade standing before Wall-Cases 96 and 97.

**Greek Drama.**—This was in its origin essentially religious, and retained up to the decline of tragedy at the end of the fifth century B.C. the character of a religious ceremony. Thus tragedy gradually developed out of the rude dances in honour of the wine-

god Dionysos, which were performed at country vintage festivals. The name tragedy means "goat-song," and is probably to be associated with the sacrifice of the goat, the enemy of the vines.

The dramatic part of a tragedy was at first confined to a dialogue between a single actor and the leader of the chorus, with long musical interludes, but the number of actors was gradually increased, with the result that more stress was laid on the dramatic action. Aeschylus introduced a second actor, Sophokles a third, and Euripides, the last of the great tragedians, reduced the lyrical element of the play to comparatively insignificant proportions.

Comedy underwent a development not unlike that of tragedy. It also had its origin in the coarse buffoonery common at the rustic festivals which celebrated the vintage. Introduced into Athens from the neighbouring Megara early in the sixth century B.C., it did not receive recognition from the state until the middle of the fifth century. The comedy of the closing years of that century is inseparably connected with the name of Aristophanes, who succeeded so well in combining merciless political satire with exquisite poetry that the writer of a late Greek epigram<sup>1</sup> could say with truth—

"The Graces sought a lasting home to find,  
And Aristophanes gave them his mind."

In the fourth century B.C. a great change came over comedy at Athens. The later plays of Aristophanes mark the beginning of the comedy of manners, which took the place of the old political comedy. The master of this new comedy was Menander. Through Roman translations and adaptations of Menander and his fellow poets by Plautus and Terence, comes the comedy of Molière and modern Europe.

The theatre, in which these ancient plays were performed, was of slow development. The grassy slopes of a hill, bordering on a circular dancing-place (*orchestra*), satisfied the earliest audiences. Later on, a definite place was set apart for theatrical performances, and a wooden structure erected for the actors. It was not until the fourth century that permanent stone seats were laid down in the Theatre of Dionysos at Athens, although performances had been given there for more than a century. Seats

<sup>1</sup> *Anth. Pal.*, App. iii. 88 :

αἱ χάριτες τέμενός τι λαβεῖν ὅπερ οὐτι πεσεῖται  
ζητοῦνται, ψυχὴν εὖρον Ἀριστοφάνους.

of honour were then reserved in front for officials and the priest of Dionysos in particular. A cast of the chair occupied by this priest is exhibited in the Elgin Room (No. 2709). The inscription on the cast of another chair (No. 2710) in the same room shows that it was set apart for one of the *strategi*, the most important Athenian magistrates. In front of the auditorium was the circular orchestra, where was placed the altar of Dionysos, and round which the chorus danced and sang. Beyond was the stage, which was probably not raised above the level of the orchestra until a late period in the history of Greek drama. Behind the stage was a permanent background of wood or stone. Scenery was of the simplest kind, but hangings and other decoration could be used to suggest a palace or a temple. The appearance of an ancient Greek theatre is well illustrated by a view of the theatre at Epidauros, built in the fourth century B.C. (fig. 32). The semi-circular auditorium rises in tier after tier of seats, separated into blocks by means of several vertical stairways and one horizontal gangway. In front are the stage buildings, with the circular orchestra before them. It has been calculated that this theatre would be capable of seating an audience of some fourteen thousand persons on its fifty-five rows of seats, which are constructed with a view to the strictest economy of space, and were not furnished with the luxury of backs.

**Roman Drama.**—The drama at first met with a determined opposition from Romans of the old school as a new-fangled thing from Greece. The taste of the people, also, was not inclined to favour so cultured an amusement as the drama. The Romans preferred to see a fight between men or beasts rather than to listen to a play, and on one occasion, when listening to a play of Terence, they rushed pell-mell from the theatre, because a rumour arose that a combat of gladiators was going to take place.<sup>1</sup> The prologues which the poets placed before their plays, especially those of Terence, show how difficult the comic poets found it to obtain a fair hearing. "Please try," says Terence in the prologue to his *Phormio*, "to give me a fair hearing; I don't want another experience like that when my actors were driven from the stage by the uproar."<sup>2</sup>

The more important Roman comedies were adapted from the New Comedy of the Greeks. These adaptations are familiar to us

<sup>1</sup> *Hecyra*, prolog., 30 ff.

<sup>2</sup> l. 81 f.

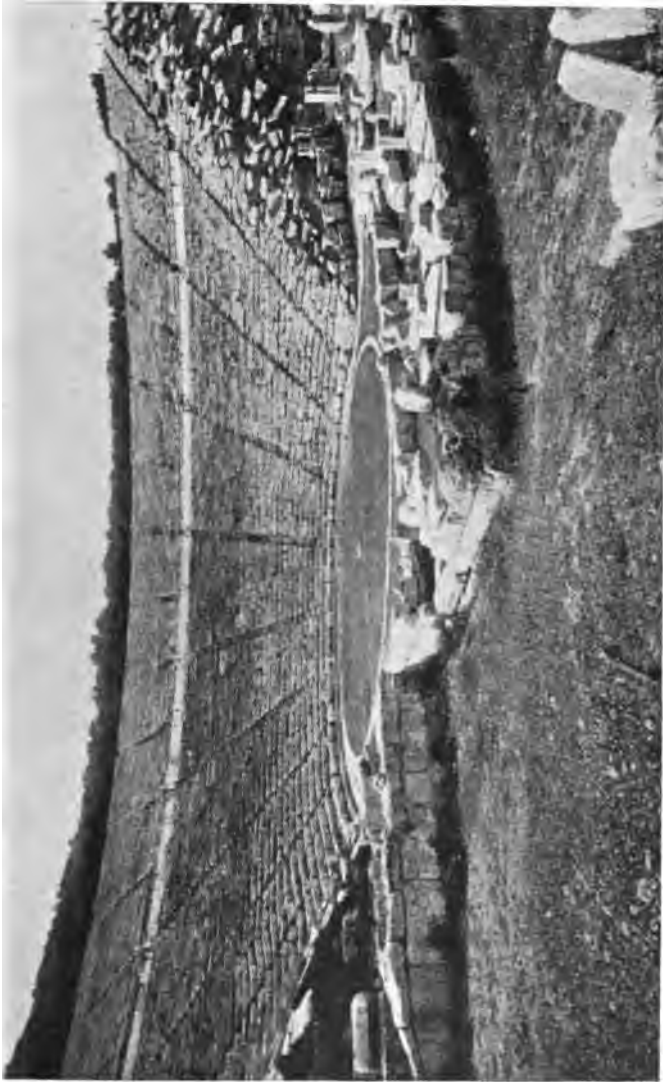


FIG. 82.—THEATRE AT EPIDAUROS.

from the surviving plays of Plautus (254-184 B.C.) and Terence (ca. 185-159 B.C.).

A permanent theatre was not erected in Rome till 55 B.C. The Romans were afraid that its erection might be detrimental to the public morals, and, nearly a hundred years before the building of Pompey's theatre (55 B.C.) the Senate had ordered the destruction of a theatre which was being built. Actors had to be content with temporary wooden structures, which were pulled down when the performances were over.

The objects illustrating the ancient drama may now be dealt with. They can conveniently be divided into (a) representations of scenes from plays and (b) figures of actors and masks.

(a) **Scenes from Plays.**—The vase (No. 110) placed under the glass shade in front of Wall-Cases 96 and 97 is valuable as an illustration of the beginnings of Athenian drama. It is a plate of Athenian fabric of the sixth century B.C., with designs which probably represent the sacrifice made to Athena at the Panathenaic games, and two scenes relating to dramatic contests. The first of these scenes shows a tragic chorus with the goat, which was the prize of victory. The second shows a comic chorus, in which a man seated at the back of a mule-car appears to be making jests at the expense of another man who follows. This "jesting from a car" became a regular phrase to express ribald joking.<sup>1</sup> None of the men who take part in these contests is distinguished by any peculiarity of costume. Another early vase, however (No. 111), gives a lively picture of two actors dressed up as birds. Before them stands a flute-player. Though this vase is many years earlier in date than the *Birds* of Aristophanes (414 B.C.), yet it may serve to give us some idea of the appearance of the chorus in that play.

The two large vases under this same glass shade illustrate Greek dramatic performances of a considerably later date. They give us scenes from *phlyakes*, a class of burlesques which were in vogue in the Greek cities of Southern Italy, especially at Tarentum, at the end of the fourth and the beginning of the third century B.C. They are associated with the name of Rhinthon, a Syracusan, who in a Greek epigram is made to say of himself: "I am but a small nightingale of the Muses, but from my mock-tragedies

<sup>1</sup> Cf. Dem., *de Cor.*, 122: καὶ βοῶς ῥητὰ καὶ ἄρρητα ὀνομαζών, ὥσπερ ἐξ ἀμάξης.

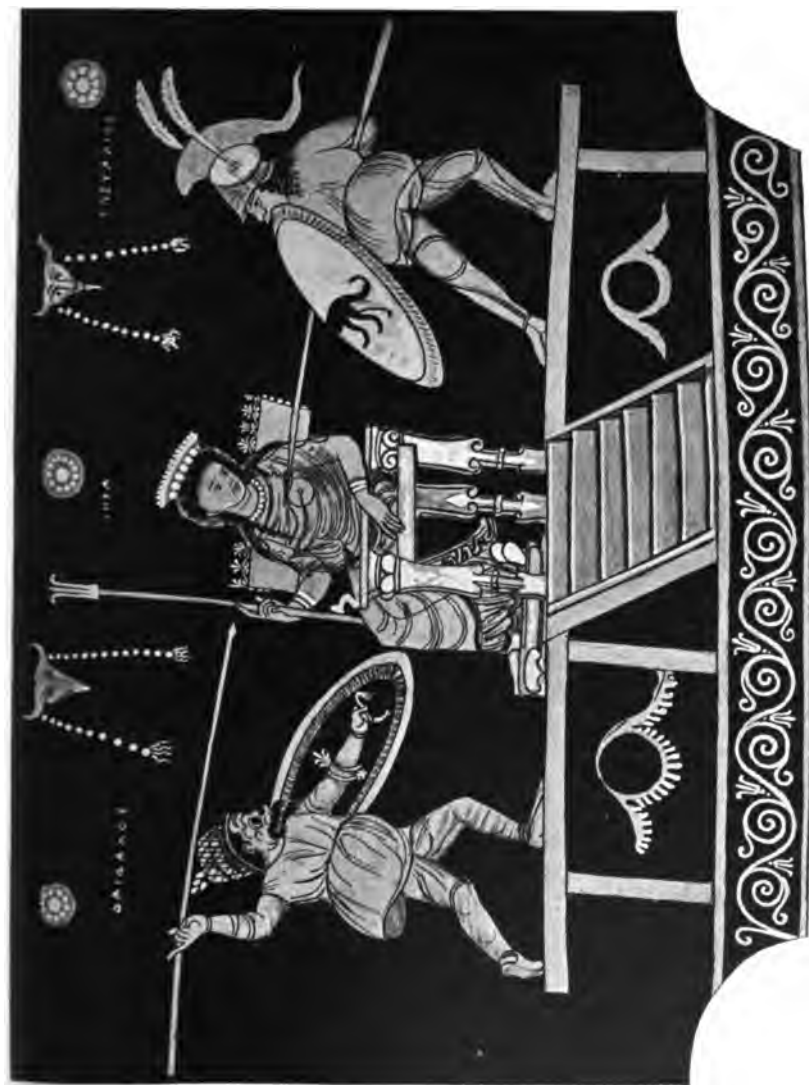


FIG. 98.—SCENE FROM A MOCK-TRAGEDY. COMBAT BETWEENARES AND HEPHAESTOS BEFORE HERA (No. 119).



I plucked an ivy chaplet of mine own." <sup>1</sup> These plays dealt in the wildest spirit of farce with subjects drawn from Greek mythology and legend, as well as with scenes from daily life. One of the vases (No. 112 ; fig. 33) shows a contest upon the stage, between actors representing Ares ('Ενεάλιος) and Hephaestus (Δαίδαλος) fighting in the presence of Hera. The grotesque mask, the padded figures, and the general air of exaggeration are indicative of the character of these plays, which earned for them the title of mock-tragedies (ἱλαροτραγῳδαί). The other vase (No. 113) is a parody of the myth of Cheiron cured by Apollo. The blind



FIG. 34.—MARRIAGE SCENE FROM A ROMAN COMEDY (No. 114). 2:3.

Centaur, whose equine body is represented pantomime-fashion by a second actor pushing behind, ascends the steps leading up to the stage, where stands the slave Xanthias. Behind is the Centaur's pupil Achilles, and looking on from a cave are two grotesquely ugly nymphs.

Case K contains two interesting representations of Roman comedy and tragedy respectively. The oblong lamp (No. 114 ; fig. 34) gives a scene from a comedy, not improbably the mock-

<sup>1</sup> *Anth. Pal.*, vii. 414 :

καὶ καπυρὸν γελῶσας παραμείβεο, καὶ φίλον εἰπὼν  
ῥῆμ' ἐπ' ἐμοί. 'Ρίνθων εἴμ' ὁ Συρακόσιος,  
Μουσάων ὀλίγη τις ἀηδονίς· ἀλλὰ φλυάκων  
ἐκ τραγικῶν ἴδιον κισσὸν ἐδρεψάμεθα.

marriage scene from the fourth act of the *Casina* of Plautus. The steps leading up to the door of the house divide the actors into two groups. On the left is the bridegroom (Olympio?) with his mule, in preparation for his departure into the country. On the right comes the marriage procession approaching a woman



FIG. 35.—SCENE FROM A ROMAN TRAGEDY. HERCULES DISPUTING WITH MARS (No. 115). 1:1.

(Pardalisca?) who stands by the steps. First walks a Silenus, carrying a Cupid on his shoulders; next comes the bride, carried aloft by a man, in order that she may be lifted over the threshold in conformity with the usual Roman marriage rite (see above, p. 31). Behind is an altar in the court-yard of the house. A Cupid waits at the door to receive the bride.

The Gallo-Roman medallion (No. 115; fig. 35) is from a vase.

It gives a picture of a Roman tragedy. On a high stage sits Jupiter enthroned, with Victory and Minerva on his right and left hand respectively. Before the stage stand Hercules and Mars, disputing. Hercules has slain Cynus, the son of Mars, and the irate father stands exclaiming: "Be assured that I am come as the avenger of my son." To which Hercules replies: "Un-



FIG. 36.—IVORY STATUETTE OF A TRAGIC ACTOR.



FIG. 37.—TERRACOTTA STATUETTE OF COMIC ACTOR (MONEY-LENDER?) (No. 120). Ht. 7½ in.

conquered valour can ne'er be terrified." <sup>1</sup> The characters speak in iambic verse.

(b) **Figures of actors and masks.**—In tragedy the actors probably wore a dress differing from that of the spectators only in a certain richness of material and colour, and in an adherence

<sup>1</sup> Adesse ultorem nati m[e] credas mei.  
[Invic]ta virtus nusqua(m) terreri potest.

the fashion of an earlier period. Two features, however, distinguished them in appearance from ordinary men, the buskin (*κόθρονος*) or high-soled boot, and the tragic mask. The use of the former (which increased in height as time went on) was due to a desire to enhance the wearer's dignity by raising him somewhat above the common height of men. The wearing of the mask was brought about partly by tradition, partly by the great size of ancient theatres, which rendered some easily recognized type of face a practical necessity. The tragic mask (fig. 39 below, on the r.) was usually surmounted by a high projection over the forehead, called the *onkos*, on which the hair was raised to a height varying with the social position of the character. The mask illustrated (No. 116) is of ivory and finely worked. It is a mask such as would have been worn by some king in tragedy, an Agamemnon or a Kreon. The general appearance of a tragic actor is finely brought before us by an ivory statuette (not in the Museum) which was found near Rieti, a place about 35 miles N.E. of Rome (fig. 36). The elaborately embroidered robe is coloured blue, and the *onkos*, mask, and buskins are clearly seen.



FIG. 38.—TERRACOTTA STATUETTE OF COMIC ACTOR (SLAVE?) (No. 121). Ht. 8½ in.

The figures of actors and the comic masks exhibited under the glass shade and in Table-Case K bring before us the different characters prominent in Athenian comedy of the fourth and third centuries B.C., and in the Roman comedy derived from it. It was a comedy of everyday life, in which the same well-known types were constantly reappearing. Such were the parasite (No. 117),

who bears all the marks of a fondness for good living, and carries a flask and a ham; the glutton (Nos. 118 and 119), distinguished by his large padded stomach; the money-lender (No. 120), with his acute and cunning expression, grasping his purse tightly by his side with both hands, and partially concealing it beneath his cloak (fig. 37). The adventures of the slave and his punishments were a favourite theme with poets of the new comedy. No. 121 (fig. 38) may represent the trusted elderly slave aghast at the misdoings of his young master. A still greater favourite is the runaway slave who seeks refuge from his irate master in the protection of the altar. The bronze statuette (No. 122) and the



FIG. 39.—COMIC, SATYRIC, AND TRAGIC MASKS (No. 116, etc.). Ca. 5:8.

terracotta (No. 123) show him seated on the altar, and in No. 124 his hands are tied behind him. A typical comic mask (No. 116\*) is illustrated above (fig. 39 on the l.), characterised by its exaggerated features, especially the wide open mouth, the snub nose, and thick bushy eyebrows. The satyric play, which of the three kinds of Greek drama kept nearest in spirit to the early Dionysiac village revel, is illustrated by the satyric masks (fig. 39, centre), with their high upstanding hair and semi-bestial features, as well as by the masks of the bald-headed Seilenos, the constant companion of Dionysos in his revels (No. 116\*\*).

(110) *Cat. of Vases*, II., B 80; *Journ. Hell. Stud.*, I., pl. 7; (111) *Cat. of Vases*, II., B 509; *Journ. Hell. Stud.*, II., pl. 14; (112) *Cat. of*

*Vases*, IV., F 289; cf. Heydemann in *Jahrb. d. arch. Inst.*, I. (1886), p. 280 ff.; (113) *Cat. of Vases*, IV., F 151; (114) Cf. Froehner, *Hoffmann Sale Cat.*, 1886, p. 38, No. 127; (115) *Gazette Arch.*, 1877, p. 66, pl. 12.

On the ancient theatre generally, see Haigh, *The Attic Theatre*, edn. 3, where references to literature will be found.

## VI.—ATHLETICS.

### (Wall-Cases 107–108.)

ATHLETIC contests were already developed in Greece in the Homeric Age, but only at a much later date were they elaborately organised. At Olympia, the great festivals were said, according to tradition, to have begun in 776 B.C., and it was from that year that the Greeks calculated their dates, reckoning by the periodical return of the meeting every fourth year.

The events at the games which may specially be called athletic were six in number: the contest of strength or *pankration*, and the 'five contests' or *pentathlon*, a competition made up of the jump, the foot-race, throwing the *diskos*, throwing the javelin, and wrestling. The pentathlon was decided by a system of "heats," and the victor enjoyed a great reputation as an exceptional "all-round" man. The contest of strength on the other hand was thought to develop a race of heavy men, who valued strength above quickness, and certainly led beyond all else to the production of those professional athletes whom Euripides condemned as the most pestilent of men, and the great generals of the fourth century B.C. banished from their armies. How far the degeneration in bodily development went may be seen in a bronze statue of a boxer, a work of the third century B.C., found and preserved at Rome.<sup>1</sup> The evils of a brutal professionalism have stamped themselves in the outward appearance of the man, in his dull but ferocious expression. The artist has, with a painful realism, laid emphasis on the cuts across the arms and the swollen ears, and is careful to render with accuracy the heavy boxing-gloves, made of solid leather and strengthened with iron.

It is pleasant to turn back from the time of decay to an earlier period, to which the objects in this Case (107–108) belong. In

<sup>1</sup> *Ant. Denkmäler*, I., pl. 4; Lanciani, *Anc. Rome in the light of rec. disc.*, *Frontispiece*.

the sixth and fifth centuries B.C. the victorious athlete was still held in high honour by his native city. The prize at the games was indeed of no value—at Olympia it was a crown of wild olive—but on his return home the victor entered the city in triumph, feasts were held and odes were sung in his honour, he was maintained for the remainder of his life, and his statue was set up in the place where his victory had been won. Stories of his feats were handed down to later generations, and his speed in running or the length of his jumps magnified, to the great confusion of modern students, as for instance when we are told that Phaÿllos of Croton cleared fifty-five feet in the long jump.<sup>1</sup>

Some of the instruments used in the games themselves and in the training-ground are shown in this Case. Among the most interesting are the jumping-weights (*halteres*), of which the use



FIG. 40.—STONE JUMPING-WEIGHT (No. 126). L.  $11\frac{1}{2}$  in.

has been warmly recommended by more than one modern athlete. The pair in lead (No. 125) are of a type which is seen not infrequently on Greek vases, consisting of two blocks of lead joined by a flat bar. The weight for the left hand, which is completely preserved, weighs 2 lb. 5 oz. With this pair may be compared the cast of a single stone jumping-weight (No. 126) found at Olympia and now at Berlin (fig. 40). It differs from the pair just described, and resembles the type described by Pausanias,<sup>2</sup> who travelled through Greece in the second century of our era, as forming half of an elongated and irregular sphere. It probably dates from about 500 B.C. Another type is represented by a remarkable but cumbrous example in limestone, from Kameiros in Rhodes, a long cylindrical instrument with deep groove for the thumb and fingers, to give a firm hold (No. 127; fig. 41). On the vase E 499 (No. 128) exhibited at the top of Case 107 an

<sup>1</sup> *Anth. Pal.*, App. iii. 28.

<sup>2</sup> v. 26, 3.

athlete is represented with the *halteres* in his hands, about to "take off" for the jump.

Another branch of ancient athletics illustrated in this Case is the throwing of the *diskos*, one of the oldest and most popular contests at the great festivals. It was already known in Homeric times, and we read of Odysseus using a disc of stone, and of one of iron hurled at the funeral games in honour of Patroklos ; but all existing examples are in bronze except a lead disc at Berlin which cannot have been used in athletics. The *diskos* was used, not like the modern quoit, with the object of hitting a mark, but with a view to throwing as far as possible, as in the modern contest of putting the weight.

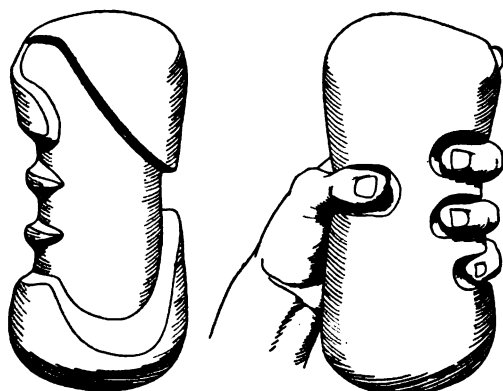


FIG. 41.—STONE JUMPING-WEIGHT (No. 127). L.  $7\frac{1}{2}$  in.

Existing discs vary considerably in size and weight, and were doubtless made to suit various degrees of strength, like modern dumb-bells or Indian clubs. The plain bronze example in this Case (No. 129) weighs as much as 8 lb. 13 oz., but the small disc (No. 130), which was dedicated by Exoidas to the Dioscuri after a victory over his Kephallenian competitors (cf. above, p. 37), weighs only 2 lb. 12 oz. The weight used at modern athletic sports weighs 16 lb. and has been put 48 ft. 2 in.

*Diskos*-throwing reached its greatest popularity in the sixth and fifth centuries, and it is to the middle of this period that the remarkable votive disc here shown (No. 131; fig. 42) may be assigned. It is engraved with finely-incised designs, representing on one side an athlete with jumping-weights; on the other,



another holding a hurling-spear<sup>1</sup> in both hands. This disc weighs rather more than 4 lb. The method of handling the disc will be

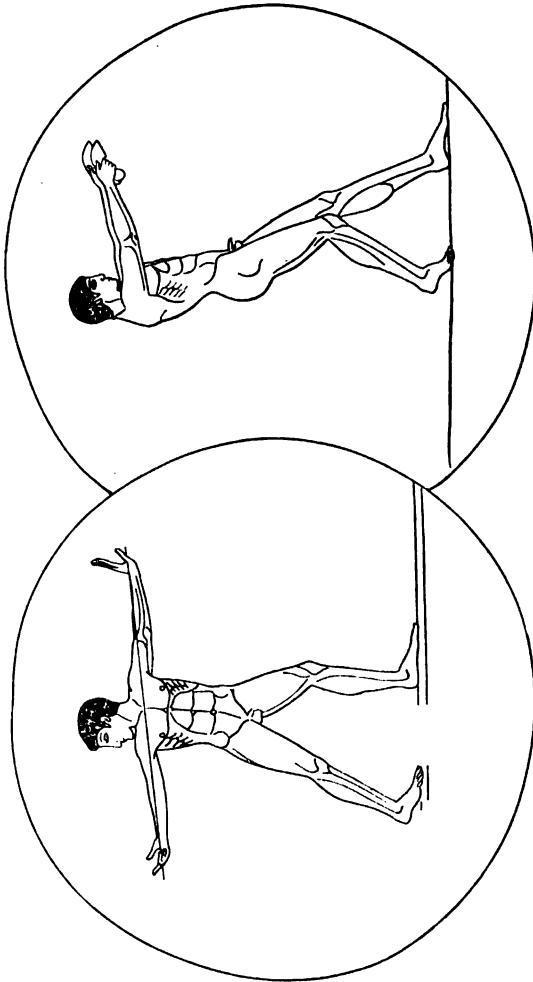


FIG. 42.—ENGRAVED BRONZE DISKOS (No. 131). Diam. 8½ in.

readily understood from the bronze figure and representations on vases exhibited in this Case; they should be compared with the

<sup>1</sup> The lines on this side appear to have been worn down and re-cut, but the restorer has misunderstood the spear, and left it as a single fine line.

copies of the famous Diskobolos of Myron, one of which is to be seen in the Graeco-Roman gallery (the head, however, is incorrectly restored).

The other contests of the *pentathlon* are also found depicted on Greek vases, viz., the foot-race, the hurling of the spear, and wrestling, particularly on the series of Panathenaic amphorae, of which two examples are here exhibited. They were given as prizes in the Panathenaic games at Athens, and always bear on one side a figure of the patron goddess Athena, on the other a representation of the contest in which they were won. They are alluded to by Pindar, who in one of his odes says: "And in earthenware baked in the fire, within the closure of figured urns, there came among the goodly folk of Hera the prize of the olive-fruit."<sup>1</sup> The games seem to have been of a very varied character, and we find such contests as tilting from horseback at a suspended shield, the torch-race, and races in full armour depicted; an instance of the latter is shown here on B 143 (No. 132). Another specimen (B 134 in the Second Vase Room) shows four athletes engaged in four out of the five contests of the *pentathlon* (cf. also B 361 (No. 133) in this Case).

Boxing, one of the most ancient contests, was long practised at the games with gloves of ox-hide, which was torn into long strips and bound round the hand. Such wrappings, like modern boxing-gloves, were intended rather to protect the wearer than to injure his opponent. At a later date, probably in the fourth century B.C., a more dangerous glove was introduced, in the form of a pad of thick leather bound over the fingers. This new form may be seen on the statue of the boxer already mentioned, and must have inflicted severe wounds; it is apparently used by the two African boxers in terracotta seen in this Case (No. 134). But in the decline of the Roman Empire, when the brutality of the spectators had to be satisfied at all costs, a still more cruel glove was invented, which had a heavy addition in metal, and must have been an appalling weapon.

The other objects in this case are less directly connected with athletics; the most noteworthy is a large bronze caldron (No. 135), of about the sixth century B.C., which was found at Kyme, in South Italy, and was given as a prize at games held in that district. It is inscribed: "I was a prize at the games of Onomastos." He was doubtless a wealthy citizen at whose

<sup>1</sup> Pind., *Nem.* x. 85 f.

expense the contests were arranged, a form of public service very common in Greek cities.

(125) Cf. Jüthner, *Ant. Turngeräthe*, p. 8 ff.; (126) Furtwängler, *Olympia*, IV., p. 180; (128) *Cat. of Vases*, III., E 499; (129, 130) *Cat. of Bronzes*, 2691, 3207; (131) *ibid.*, 248; (135) *Cat. of Bronzes*, 257; *I.G.*, xiv. 862.

On Greek athletics generally, see a series of articles by E. N. Gardiner in *Journ. Hell. Stud.*, Vols. XXIII. ff.

## VII.—CHARIOT-RACING AND THE CIRCUS.

### (Wall-Case 110.)

CHARIOT-RACING was one of the oldest of Greek sports, and is described in the *Iliad* as one of the contests held at the funeral of Patroklos. At that time the two-horse war-chariot was used in the race, and the special type of racing-car does not seem to have existed. It was, however, introduced as early as the "Dipylon" period (eighth century B.C.), when light two(?)-horse cars appear on the vases, as, for instance, on a vase mentioned in the section on Chariots (p. 200).

The introduction of chariot-races in the great athletic contests was a concession to the wealthy inhabitants of prosperous cities. To enter a chariot with a team of four horses, which was now the usual number for the great race at Olympia, demanded almost as large a proportionate expenditure as to run a horse for the Derby to-day. Rich men in Greece Proper found rivals in the tyrants of Sicily and Cyrene, who ruled over cities with large revenues and districts providing good opportunities for successful horse-breeding.

At Olympia four-horse chariots raced for the first time in 680 B.C., chariots with two horses not until 408. Between those dates a race for horsemen was started, and won on the first occasion by a native of Thessaly, which, owing to its rich plains, was celebrated in antiquity for a magnificent breed of horses. A winner in the horse-race is depicted on the vase No. 136, exhibited in Case 107, about to receive a wreath and a tripod as his prizes, while a herald proclaims: "The horse of Dysneiketos wins."

Other contests were added at various times, until in the third century B.C. six went to form what was called "the equestrian contest." None of these six, however, was of such importance

as the race of four-horse chariots, perhaps the greatest event in the Olympian Games, and certainly the most exciting to the spectators, as accidents were frequent, especially at the turn. Consummate skill was necessary to double the post as close and as fast as possible. Readers of Sophokles' *Electra* will remember the account given by the messenger of the alleged death of Orestes in a collision of chariots turning the post.<sup>1</sup>

The Romans probably derived their custom of chariot-racing



FIG. 43.—ROMAN RACING-CHARIOT TURNING THE POST (No. 137). L. 16 in.

from the Greeks, as also the plan which, with some alterations in detail, they adopted for their *circus*. In the early days of Rome the marshy valley between the Palatine and Aventine Hills was the place chosen for the games, and remained so through the succeeding centuries, during which the course was gradually surrounded with an immense building; this in the fourth century after Christ held not far short of 180,000 people.

In the later Roman Empire the charioteers were hired by factions, which were distinguished by different colours, and excited violent enthusiasm among all classes of Roman society.

<sup>1</sup> *El.* 680 ff.

The passion survived the introduction of Christianity, and was perhaps even more violent at Constantinople than at Rome; it was said that the inhabitants of the new capital of the Empire divided their interests between a passion for chariot-racing and

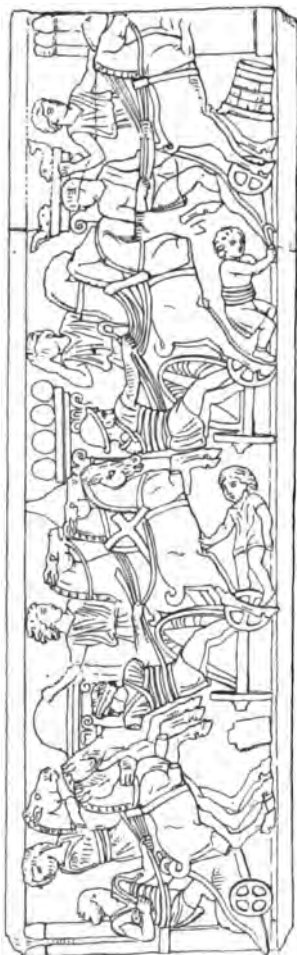


FIG. 44.—RELIEF REPRESENTING CHARIOT-RACE. L. 3 ft. 9½ in.



FIG. 45.—RELIEF PARODYING THE START OF A CHARIOT-RACE. L. 3 ft. 10 in.

theological discussion. Successful charioteers were transferred from one faction to another like modern football-players. Records exist of the number of victories gained by famous whips, and of the proportion won under the different colours.

The costume of the charioteer was always distinct. In Greece

he wore a long robe girt at the waist, which is well seen on the bronze statue from Delphi.<sup>1</sup> At Rome his dress was peculiar, and is illustrated by the terracotta relief (No. 137 ; fig. 43) and other objects in this Case, notably the small ivory statuette (No. 138). It consisted of a close-fitting cap, and a shirt fastened round the



FIG. 46.—LAMP SHOWING CHARIOT-RACE IN CIRCUS (No. 139). Diam. 3½ in.

waist by the thongs of the reins, which were wound many times about the body. A knife was stuck in the belt so that the reins might be quickly cut in the event of an accident.

Among the monuments illustrative of the Roman circus,

<sup>1</sup> E. A. Gardner, *Handbook of Greek Sculpt.* (enlarged edn.), p. 540, fig. 138.

attention should first be called to the two reliefs<sup>1</sup> from sarcophagi (figs. 44, 45). In the one a race is represented as in progress: four charioteers are driving *bigae* (two-horse chariots), the horses galloping in confused order, and on the far side of each is a mounted horseman. In the background is shown the *spina* or central rib of the circus, on which stand various objects, a pair



FIG. 47.—VICTORIOUS HORSE (No. 140). 3½ in.

of *metae* or obelisks marking the turning-point, and columns surmounted by eggs and dolphins, which probably served in some way to indicate the progress of the race. In the other (fig. 45) we see the row of *carceres* or barriers with folding-doors from which the chariots started; the competitors in this instance are represented by Cupids driving pairs of hounds in chariots. A sort of bird's-eye view of the whole circus, with a race in progress, is

<sup>1</sup> *Cat. of Sculpt.*, III., 2318, 2319.

given on the lamp (No. 139 ; fig. 46), on which we see on one side the *carceres*, on the other a stand with rows of spectators, while in the lower part of the design is the *spina* crowded with various structures as in the relief described above. In the middle of the scene are four four-horse chariots racing at full speed. Not less instructive is the scene on the terracotta relief (No. 137), though only one chariot is here represented (fig. 43, above). Two lamps (Nos. 140, 141) illustrate respectively the return of a victorious horse (fig. 47) and a victorious four-horse chariot, accompanied by men bearing palm-branches and a tablet probably inscribed with the name of the successful competitor.

(136) *Cat. of Vases*, II., B 144; (137) *Cat. of Terracottas*, D 627.  
For the circus in general, see Daremberg et Saglio, s.v.

## VIII.—GLADIATORS AND THE ARENA.

### (Wall-Case 109.)

GLADIATORIAL combats were not native to Rome, but had long been known in Etruria as an adjunct to funeral ceremonies, and were probably introduced thence into Rome by way of Campania, where the amphitheatre of Pompeii is the oldest in existence. The first show of gladiators at Rome took place in 264 B.C., but only three pairs of combatants were engaged in it. In course of time the number of gladiators increased, and such contests were given with greater frequency, although they remained a mere accompaniment of funeral ceremonies until 105 B.C., in which year they were for the first time offered as official amusements to the people. Men of high intellect like Marcus Aurelius (reigned 161–180 A.D.) might oppose or at least show no favour to the arena, but the mob of Rome and the majority of even educated Romans not only saw no moral objection to gladiatorial shows, but had a passionate enthusiasm for them. It was inevitable that the results of Christianity should be sooner or later to make such exhibitions impossible, but its influence was slow. Nearly a century had passed since the Emperor Constantine had given Christianity official recognition as a state religion when Honorius put an end to the exhibition of gladiators in Rome (404 A.D.).

In Greece proper gladiatorial games never took firm root, but throughout the rest of the Roman world they became almost a



necessity of existence. Even to-day there is scarcely a province of the former Empire without the remains of one or more amphitheatres; these are often of immense size. At Nîmes, for instance, in Southern France, is an amphitheatre inferior only to the Colosseum at Rome and to the amphitheatre at Verona. It holds many thousands, and is still used for the mild form of bull-fight popular in the Rhone Valley. The Flavian amphitheatre or Colosseum (the latter name is of mediaeval origin), perhaps the most impressively Roman of all ancient buildings, was begun by the



FIG. 48.—DEFEATED GLADIATOR APPEALING FOR MERCY. Diam.  $\frac{3}{8}$  in.

Emperor Vespasian and completed by his son Titus in 80 A.D. Exaggerated estimates have been made of the number of spectators which the building could have held, but it is probable that 50,000 was the largest possible audience. Next to Rome, Verona could boast the largest amphitheatre, a building of the third century of our era, which could seat 20,000 persons.

Gladiatorial spectacles were given either by the State or by private persons; but in Rome it became more and more the practice for the Em-

peror to provide these entertainments and to spare no expense in the production. Augustus thought that the eight shows given by him during his reign (31 B.C.—14 A.D.) were worthy of mention in the official record of his Imperial acts, and boasts that 10,000 men took part in them. His successors surpassed him; and no fewer than 10,000 men are said to have been employed in a single show given by Trajan in 107 A.D. to celebrate his conquest of Dacia. Schools for gladiators were maintained in Rome, some close to the Colosseum, and at Pompeii a gladiators' barrack has been laid bare, with a large open space for exercise.

The serious combats in the arena were announced by a procession and a preliminary fight with the weapons used in practice. This mock struggle excited the men, and made them ready for the terrible trial of skill which followed. Lots were drawn, and the combatants arranged in pairs, but sometimes *mêlées* were planned, in which large numbers were engaged. It was possible for a man to draw a bye, and so to fight only with the winner of a previous round; probably, however, a gladiator seldom fought more than two fights in a single day.



FIG. 49.—FIGHT BETWEEN "SAMNITE" GLADIATORS. Diam.  $3\frac{3}{4}$  in.

A fight might end in three ways: (1) the better gladiator might kill his adversary in the heat of the fray; (2) the vanquished gladiator might lay down his arms and raise his left hand as a sign of defeat and a prayer for mercy. One is so depicted on a lamp (fig. 48), where the treatment of the subject is evidently intended to be humorous, from the attitude of the beaten man, who cowers down with right hand on the back of his thigh as if he had been stabbed in that unlikely place, and hastily jerks up his left thumb to prevent further attacks from his opponent. It

rested officially with the giver of the spectacle to grant or refuse the defeated man's request, but the matter was really decided by the spectators, who expressed their desire that he should be spared by shouting "discharged" (*missum*), waving a piece of cloth in the air, or raising the left hand. The opposite decision was expressed by pointing the thumb downwards and shouting "slay" (*jugula*). (3) If two men fought on equal terms and displayed great courage, they might both be discharged before the combat reached a definite result (*stantes missi*). The victor, when finally discharged from service in the arena, was presented with a



FIG. 50.—RETIARIUS. Diam. 3½ in.

wooden sword (*rudis*), similar to those used in practice, as a sign that he had fought his last serious fight. Horace alludes to this in his *Epistles*, when asking Maecenas if he may retire from his service.

Gladiators were divided into classes according to their equipment and mode of fighting. The following were the most important :—(1) The *Samnite* (fig. 49), who wore a helmet with high crest, one or sometimes two greaves, and carried an oblong shield. (2) The *retiarius* or net-thrower (fig. 50), who carried a trident, a dagger, and a large net in which he tried to envelop his adversary. The net-thrower was matched against a gladiator

called a *secutor*, who was armed like the Samnite, and perhaps received his name because he followed (Lat. *sequi*, "to follow") his lightly-armed foe. (3) The *Thrax* (Thracian), armed with the Thracian curved dagger, a small shield, and a helmet. He fought the *hoplomachus*, another variety of Samnite. (4) The *mirmillo*, the origin of whose name and nature of whose equipment are not certainly known. He was opposed to the net-thrower, and later to the Thracian. Among other classes of less



FIG. 52.—COMBAT OF WOMEN GLADIATORS  
(No. 142). Width 2 ft. 7 in.

importance may be mentioned the mounted gladiators (*equites*), who appear on the left of fig. 51 (a Pompeian relief).<sup>1</sup>

A curious marble relief from Halikarnassos (No. 142 ; fig. 52) gives a vivid picture of an unusual form of gladiatorial combat, between two women. They are armed like the *Samnites*, but without helmets, and the fight seems to take place on a sort of platform, on either side of which the head of a spectator is visible. Their names are given as *Amazon* and *Achillia*, and above their heads is inscribed in Greek



FIG. 51.—POMPEIAN RELIEF, REPRESENTING COMBATS OF GLADIATORS.

<sup>1</sup> *Mus. Borb.*, XV., pl. 80.

"discharged," ἀπελύθησαν. It is known that women fought in the arena under the Empire<sup>1</sup>; but under Septimius Severus (193-211) so much scandal was caused by a specially furious combat of a large number of female gladiators that such exhibitions were forbidden.<sup>2</sup> They were certainly a most degraded form of an entertainment always inhuman and demoralising.

The objects exhibited in illustration of gladiatorial shows are numerous and varied, though not artistically remarkable. The subject was especially popular with the smaller craftsmen, the makers of bronze statuettes and the potters of Italy and Gaul, who produced terracotta lamps and vases for a large but uncritical

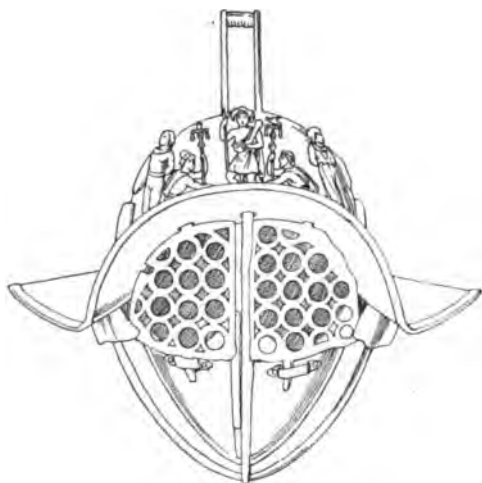


FIG. 53.—GLADIATOR'S HELMET.

public. A selection of some half-dozen lamps (No. 142\*) is here given, illustrating different stages of the combat, or single gladiators; one is simply ornamented with specimens of gladiatorial armour (helmets, greaves, shields, and daggers).

No complete example of a gladiator's helmet is shown in the Case, but the bronze visor (No. 143), a small bronze model (No. 144), and

a model in glazed pottery (No. 145) suffice to give an idea of the usual type. The illustration (fig. 53) of a helmet at Pompeii shows the arrangement of the visors. The various statuettes and reliefs do not add much to the description already given of the equipment of the different classes. The cast (No. 146) of a relief from Ephesus (the original is in the Sculpture Galleries) shows combats and corn-waggons, the *panem et circenses* demanded by the Roman populace.

Some interest attaches to the series of ivory tickets (*tesserae*), which are inscribed with the names of gladiators, and are valuable

<sup>1</sup> Cf. Tac., *Ann.* xv. 32; Suet., *Dom.* 4.

<sup>2</sup> Dio Cass., lxxv. 16.

as being dated by the names of the consuls in office at the time (No. 147). They range from the beginning of the first century B.C. to the time of Domitian (81–96 A.D.); those shown in the Case extend from 85 B.C. to 32 A.D. The usual formula of the inscription gives (1) the gladiator's name, (2) the name of his master, (3) the letters SP and the date of the day and month, (4) the consuls of the year. The meaning of the letters SP is disputed, but the most likely explanation is that they stand for *spectavit*, "became a spectator," with reference to the honourable discharge of the recipient. The ticket of which an illustration is given in fig. 54 bears the inscription, "Cocero the gladiator of Fafinius became a spectator on the 5th of October in the Consulship of Lucius Cinna and Gnaeus Papirius" (85 B.C.).

The contests in the arena were not limited to those between gladiators, and combats of men (*bestiarii*) with wild animals enjoyed equal popularity, as we know from the stories of the early Christians who suffered martyrdom in this manner. Such combats are not infrequently depicted on the vases



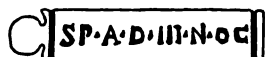



FIG. 54.—GLADIATOR'S DISCHARGE TICKET. L. 1½ in.

made in Gaul in the first and second centuries of our era, and there are two terracotta reliefs (Nos. 148, 149) shown in this Case, of about the time of Augustus, which, though fragmentary, evidently relate to exhibitions of this kind. A better and more complete example is the sculptured relief from Ephesus (No. 150) with four panels, in each of which is a man in combat with a lion, probably successive stages in a single event.

(142) *Cat. of Sculpt.*, II., 1117; (146) *ibid.*, II, 1285; (150) *ibid.*, II., 1286.

See also Daremberg et Saglio, s.v. *Gladiator*.

## IX.—ARMS AND ARMOUR.

(Wall-Cases 111–119, and Table-Case E.)

THE arms and armour of the ancients are contained in Wall-Cases 111–119, and in Table-Case E. The arms of attack date from the beginning of the use of metal, in the prehistoric period,

down to the Roman Empire. The defensive armour, on the other hand, is, with the exception of the greaves from Enkomi, of the historical age.

**Armour.**—There is but scanty literary evidence of the armour of antiquity, but military subjects are common on the monuments, and these, with the actual remains of armour, afford material for an adequate idea of the ancient panoply. The armour of the pre-Hellenic civilisations of Greece, which can be traced in the Homeric poems, is the subject of considerable controversy, and as this collection possesses no specimen of such remnants as have been found, there is no need here to discuss the question. It is enough to remark that the armour of the inhabitants of Greece of the Bronze Age was entirely different from that of the Hellenic period, which began with the introduction of iron in the place of bronze, and that the heroes of the Homeric poems who are so frequently portrayed in classical art, are represented in the armour not of their own day, but of that of the artist. In the Geometric period, the interval between Mycenaean and Hellenic times, the armour which appears on the monuments is of mixed types; but with the end of the period there emerges the true Greek fashion. This is well illustrated by one of the earliest paintings of the historical age, on a plate in the First Vase Room, from Kameiros in Rhodes (fig. 55). The scene is the combat of Hector and Menelaos over the body of Euphorbos. The heroes are fighting with long spears; they carry round shields on their left arms, and each wears a metal helmet, cuirass and greaves. These three pieces of body-armour were worn throughout classical times, and descended from the Greeks to the Romans. All are represented in this collection.

The earliest type of helmet is known as Corinthian. It was a complete metal casing of the head and neck, with holes for eyes and mouth; the nose was protected by the vertical strip which was left between the eyes, and the rest of the face was covered as by a mask (figs. 55, 63). In the earliest specimens the metal is everywhere of the same thickness, the cheek-pieces large and clumsy, the nose-piece straight, and little attempt is made to curve the back so as to fit the neck. Later helmets were more gracefully designed; the nose- and cheek-pieces are shaped and curved, the neck has a natural contour, and is set off from the rest of the helmet by a notch on each side of the bottom rim. Then the crown is distinguished from the lower part, and the lines of hair and eyebrows are indicated in ridges and engraved patterns.

Nos. 151 and 152 have palmettes over the nose-pieces, and the latter a lotus design as well. Three of the later series (Nos. 153-155) are decorated with incised figures of boars and floral patterns.

It would seem that the Corinthian helmet was a cumbrous piece of armour. The ears of the wearer were covered, and the



FIG. 55.—RHODIAN PLATE, WITH COMBAT OF HECTOR AND MENELAOS. Diam. 15 in.

large and shapeless shell must have sat loose upon the head, so as to be easily displaced by a sudden turn. This and the chafing of the metal were obviated in some degree by a lining of felt or leather, which was sewn inside the helmet in the rows of holes along the edges. A leathern cap was also worn, and is seen on the coins of Corinth (fig. 7e), where the helmet is represented



in the position in which it was carried when the wearer was not fighting, *i.e.* pushed back from the face until the lower rim projected like a shade over the forehead. This position came to be adopted in battle also ; for in the last four of the Corinthian series (Nos. 153–156) there is not sufficient depth to the helmet to admit of its being worn over the face in the original way, nor are the eyeholes large enough to be of use, while in two examples they are represented only by engraving, a traditional design which shows the evolution of the helmet. These four are in fact a new type, which developed from the old Corinthian in its non-fighting position. Drawings of this helmet on Italian vases of the third century B.C. give a date for the class.



FIG. 56.—ITALIAN  
HORNED HELMET.

Crests were generally worn (figs. 55, 71), and the fastenings of these are preserved on several examples. One helmet is decorated in unusual fashion with a pair of horns, which may be a survival of the pre-Hellenic period or an imitation of contemporary barbarians (No. 157). This example comes from Apulia, and is probably of the fourth century B.C. The illustration of a similar helmet is from the figure of a horseman in a wall-painting at Capua (fig. 56).

An additional value is given to three of the Corinthian series by inscriptions which they bear and which help to date them. The first (No. 158) is a record of a dedication of Corinthian spoils to Zeus by the Argives : ΤΑΡΓ[ΕΙ]ΟΙ ΑΝΕΘΕΝ ΤΟΙ ΔΙΦΙ ΤΟΝ ΞΟΡΙΝΘΙΟΝ, in lettering which belongs probably to the end of the sixth century B.C. The helmet was found in the bed of the river Alpheios, near Olympia, and was doubtless dedicated in the sanctuary. A shield bearing the first word of a similar inscription has since been found at Olympia, and was probably part of the same offering. Its occasion is unknown. Another helmet (No. 159) has five letters, ΟΛΥΜΠ, scratched on the corner of one of the cheek-pieces in characters of about 500 B.C. The complete word was perhaps 'Ολυμπίω, "*To the Olympian Zeus.*" This is said to have been found at Dodona in Epeiros. The third is inscribed on the front with the name of its owner, "*Dasimos son of Pyrrhos*" (No. 160). The date of the writing is the beginning of the fifth century. The helmet is

from South Italy. It is of peculiar shape, being provided with holes for the ears.

The style of these inscriptions, together with the evidence of vases and other monuments, tends to show that the Corinthian helmet was generally worn by the Greeks from the first appearance of metal armour in the eighth century B.C. to the early years of the fifth. It then became less common, but never quite disappeared, and it was used, certainly as a decorative type, by the Romans of the Empire.

The second class of Greek helmets is the so-called Attic. It appeared first in the sixth century B.C., and in the fourth was the usual type. In shape it is lighter than the Corinthian, and resembles a cap with appendages to protect the neck, cheeks and nose. The ear was thus left free. The cheek-pieces were made in elaborate shapes and were either fixed or hung on hinges. In the latter case they were pushed up from the face when the wearer was not in battle (figs. 58, 65). No. 161 is a cheek-piece from Loryma in Caria, which reproduces the form of the parts beneath it. An Attic helmet from Ruvo in Apulia (No. 162) has fixed cheek-pieces in the shape of rams' heads, which were completed with applied reliefs like those of a similar helmet at Naples (fig. 57). The nose-piece was often omitted. The forehead was well covered, and was usually marked by a triangular frontal band, often enclosing an ornament. No. 163 has the head of a young Satyr in *repoussé*. In No. 164 the lines of the frontal band end in volutes on the temples, and No. 162 (above mentioned) has also a band of relief in the pattern of a fringe of hair.

Crests were worn with the Attic helmet as with the Corinthian (fig. 85), but there was a peculiar type which often appears in art. It was especially famous from its representation on the great statue of Athena, by the sculptor Pheidias. The illustration is from a copy of the statue (fig. 58). In this three plumes were carried on elaborately modelled supports, often in the form of crouching animals, Sphinxes, lions, or Gryphons.

These two helmets, the Corinthian and the Attic, were so far the most general among the Greeks as to merit the name of the

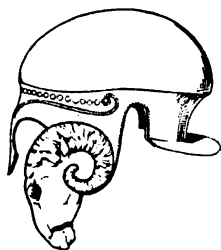


FIG. 57.—ATTIC HELMET DECORATED WITH RAM'S HEADS ON THE CHEEK-PIECES. AT NAPLES.

classical types. The rest belong to smaller classes, and are for the most part of Italian origin. There is one, however, which may be Greek of about the fifth century B.C. (No. 165). It is in the shape of a Phrygian cap, with the addition of movable cheek-pieces, of which the hinges are partially preserved. Such a helmet is often worn by Amazons, for instance by the Queen Hippolyte on an Athenian bowl of about 450 B.C., which is exhibited in the Third Vase Room (fig. 59).

Of the Italian helmets an important class, resembling a felt hat in shape, comes from Etruria. An early example of the type is a helmet which possesses greater historic interest than any



FIG. 58.—HEAD OF ATHENA,  
SHOWING THE TRIPLE CREST.  
1:5.



FIG. 59.—HEAD OF HIPPOLYTE,  
WITH HELMET IN THE SHAPE  
OF A PHRYGIAN CAP.

other (No. 166; fig. 60). It was found at Olympia in 1817, and was presented to the Museum by King George the Fourth. On the side is a votive inscription: Ἱέρων ὁ Δεινομένηος καὶ τοὶ Συρακόσιοι τῷ Διὶ Τύραν' ἀπὸ Κύμας—"Hieron son of Deinomenes and the Syracusans offer to Zeus Etruscan spoils from Kyme." Hieron was tyrant of Syracuse from 478 to 467 B.C., in succession to his brother Gelon, and was one of the most prominent figures of the age. Gelon had nobly upheld the supremacy of the Greeks in the west by destroying a Carthaginian host at Himera, in the same year and, as the tale went, on the same day as the battle of Salamis. Hieron added to the brilliance of the Sicilian court, and signalled his naval power in the great repulse of the Etruscans

from Italy. The ancient city of Kyme, near Naples, the earliest Greek colony in the west, was hard pressed by the neighbouring barbarians and by the civilised and powerful state of Etruria. The Greeks appealed for help to Hieron, and he sent them a fleet of warships, which beat the Etruscans in sight of the citadel of Kyme, and broke their sea-power for ever (474 B.C.). From the arms and treasure taken in the battle Hieron made the customary offering in the Temple of Zeus at Olympia, and this helmet with its eloquent inscription was part of the dedicated spoil.

Another variety of conical helmet is shown in No. 167. It has



FIG. 60.—ETRUSCAN HELMET DEDICATED AT OLYMPIA BY HIERON AND THE SYRACUSANS (No. 166). 1:3.

no brim, cheek-pieces, or nose-piece, but the remains of a large crest show how the plume was fixed in a semi-cylindrical support, which runs from a spike at the top of the helmet to the rim behind. These helmets are characteristic of Italy, and may be assigned to the same date as the early examples of the last class, from the sixth to the fourth century B.C. The type also appears in Gaul.

Next in order are placed the helmets usually called jockey-caps (No. 168; fig. 61). They are heavy metal caps with a knob on top and a peak to cover the neck, and have movable cheek-pieces. They are found in Italy from about 500 B.C., and occur frequently in Etruscan tombs of the fourth and third centuries.

The last type of Italian helmet is represented by two plain skull-caps (No. 169; fig. 62) which were found on the battlefield of Cannae (216 B.C.). They have incorrectly been called Carthaginian, from the place of their discovery, but the type is thoroughly European, and has been found in Italian tombs of the sixth century and at Hallstatt and other Central European sites. The distinguishing marks are two broad strips, derived from the bands which were used to strengthen felt caps, and two knobs on the sides which served the useful purpose of a pair of horns, to stop



FIG. 61.—ITALIAN HELMET (No. 168). 1 : 5.

glancing blows on the head. The marks of these bosses are visible on the helmets shown here.

The armour of the Romans is poorly represented, and of the helmets there is no example. A small trophy (No. 170) and the statuette of a legionary soldier (No. 171; fig. 69) are all that can be shown. The reason of the scarcity of remains is that the Romans generally used iron for their helmets, which would thus perish by corrosion. In the earliest Roman army a Greek helmet was used, but it is not minutely described.

It was probably of the Attic type, which appears with the head of Roma on the earliest silver coins (fig. 10*b-d*), and persisted in a slightly modified form as the helmet of the Imperial legionary (figs. 69, 74). Existing specimens, though they vary in detail, are usually in the form of caps with a large peak to cover the neck, and a broad chin-strap. There are several examples in the Central Saloon of the Department of British and Mediaeval Antiquities.

The cuirass is, like the helmet, a piece of armour which in its metal form the Greeks were late to adopt. The earliest type consisted of two bronze plates roughly curved to fit the body and

fastened on the sides and shoulders. The bottom edge was turned up to allow free movement of the hips ; but the lower parts of the body were at the same time dangerously exposed. A sixth-century Greek statuette in the Bronze Room shows this cuirass with the rest of the early armour (fig. 63). The type is usual on the black-figure vases, and occurs on the earliest of the red-figure style. Its use was contemporary with that of the Corinthian helmet, and it was discarded apparently for the same reason : that the protection afforded by a stiff and unjointed plate of metal was not enough to compensate the loss of activity which it entailed. But, like the Corinthian helmet, it never quite disappeared. It was improved after the model of the new jointed



FIG. 62.—ITALIAN HELMET, FROM THE BATTLEFIELD OF CANNAE (No. 169). 1:5.



FIG. 63.—ARCHAIC GREEK STATUETTE, ILLUSTRATING EARLY ARMOUR. 1:4.

cuirass, and appears in ornate forms on later monuments as the armour of parade of Roman generals and emperors.

The cuirasses here exhibited belong to the later type (No. 172). They fit closely to the body, of which the form and modelling are reproduced in free style on the metal plates. The bottom edge follows the waist and hips, and is no longer awkwardly turned up. A fringe of leather or metal was often attached to the rim. This development of the old cuirass is found mostly in Italy, where it occurs on vases of the fourth and third centuries B.C. The illustration is from one of these (fig. 64). The fastenings of these examples are well preserved : rings for laces and pins in sockets to serve either as hinges or clasps.

The more usual cuirass of the classical period appears first on late black-figure vases, and is general on those of the red-figure style, from the beginning of the fifth

century B.C. An Etruscan statuette in the Bronze Room shows every detail of the type (fig. 65). Instead of a rigid sheet of metal, it was made of leather plated with bronze, with shoulder-straps to buckle down upon the breast. In scenes of the arming of soldiers, which are frequent in Greek painting, as for instance on a vase by the painter Douris, at Vienna (fig. 66), the method of putting on this cuirass is often represented, and the construction of the various parts is clearly shown. The bronze plating might be in the form of square tabs or round scales, both of which are illustrated. Two fragments of such plating are exhibited (No. 173).



FIG. 64.—ITALIAN VASE-PAINTING, SHOWING THE METAL CUIRASS.

The larger consists of six plates of bronze with the lower edge scalloped, sewn with wire on a leathern coat, and overlapping in such a way as everywhere to present three thicknesses of metal. The leather of this example is modern. The other is of five much smaller scales, similarly wired together. The larger fragment is from France, the smaller from Oxyrhynchus, in Egypt. Both are of Roman date, but the same principle of plating was practised by the Greeks.

A peculiar Italian type is represented by a bronze breastplate of triangular shape, filled with three circles in relief (No. 174). This cuirass often occurs on third-century vases of South Italian fabric, and a number of such plates have been found in tombs of the beginning of the Iron Age. It is therefore an ancient pattern, but this example is contemporary with the vases, a drawing from one of which, in the Fourth Vase Room, is reproduced (fig. 67).

Closely connected with this breast-plate, as serving to protect the middle when such armour was worn, is the metal belt (No. 175). The fastening is simple, one end hooking into the other. Many hooks from these belts are exhibited; most are of elaborate design

(No. 176). The oval bronze plaque (No. 177) was probably the cover of a belt of different type. The style of the *repoussé* figures, a sea-horse and dolphin and a Pegasos (No. 177\*), is Italian of the third century B.C., and almost all the belts of the kind have been found in Italy. On Italian vases of the period they are often represented (fig. 68). For their use in Greece proper there is little evidence after the time of Homer, when the belt,



FIG. 65.—ETRUSCAN BRONZE STATUETTE WITH PLATED CUIRASS. 1:4.



FIG. 66.—A SOLDIER PUTTING ON HIS CUIRASS.

in the absence of a metal cuirass, was the soldier's most vital protection.

Remains of Roman cuirasses are as rare as of the helmets, and for the same reason; but the general type of the armour worn by the legionary of Imperial times is illustrated by a small statuette (No. 171; fig. 69). The cuirass is made of overlapping bands of metal, which are fastened down the front. There are shoulder-pieces of similar construction, and straps are brought over from the back to hold the armour in place. Underneath is a kilt of



leather or metal strips. Two other varieties of Roman cuirass are shown in the cast of the relief representing pieces of armour (No. 178; fig. 77), and a fourth is the coat of mail, which appears in the reliefs of the Trajan Column, and is represented here by a fragment of fine mesh, with pendants on the lower edge (No. 179). In the statuette of the legionary it is interesting to notice the rest of the Roman equipment: the heavy military boots, tight breeches, and helmet of the Attic type.

The third part of the Greek body armour, as represented on the



FIG. 67.—ITALIAN BREASTPLATE.



FIG. 68.—ITALIAN METAL BELT.

Rhodian plate (fig. 55), is the greaves. Metal greaves do not appear in art before the end of the eighth century B.C. They may have been worn towards the close of the Mycenaean Age—the pair from Enkomi in Cyprus dates from about 1000 B.C.—but their general use was due, like that of the metal cuirass, to the adoption of the small shield, which necessitated a better covering of the body and legs. On the authority of the poet Alkaios it is known that the greave was a protection against missiles.

In form it was a thin sheet of bronze, shaped to fit the leg, which it clasped and held of its own elasticity. Only the greaves from Enkomi (No. 180; fig. 70) are laced with a bronze wire, a

metal copy of the leathern gaiter which was worn in the Mycenaean period. Warriors putting on their greaves are often represented on the Attic vases. Fig. 71 is from the same scene as fig. 66. An ankle-pad was worn to keep the bottom edge from chafing. There is little difference of shape or decoration in the existing specimens. Some reach only to the knee, and some extend above it to cover part of the thigh (Nos. 181, 182). With the exception of the pair from Enkomi, all these date from the sixth to the fourth century B.C.

Two of the finest (No. 183), from Ruvo in South Italy, are decorated on the knee with a figure of a Gorgon. The tongue was made of ivory, and the eyes were inserted in a similar way. The style points to Ionia as the place, and the sixth century as the time of manufacture. Rather later is the pair with incised palmettes above the knees (No. 184). The only other decoration is the expression of the muscles of the leg to correspond with the similar representation of the body on the breastplate. As in the belt and helmet, there is usually a row of holes along the rim for the attachment of a lining.

Among the Romans the greave was worn from early times; but under the Empire it became a mark of distinction for the centurions. Gorgons and palmettes were the only ornaments which the Greeks put on their greaves; it remained for the Romans to cover these pieces, like the rest of their armour of parade, with elaborately sculptured reliefs.

Some rare pieces of armour are arranged with the greaves. No. 185 is a thigh-piece, of which the provenance is not known, but a similar piece was found at Olympia. Armour for the thigh is represented on some Corinthian and Attic vases of the sixth



FIG. 69.  
BRONZE STATUETTE OF A ROMAN  
LEGIONARY SOLDIER (No. 171). 2:3.

century B.C., and on an archaic vase, decorated with reliefs, from Sparta,<sup>1</sup> but not on later monuments, although both Xenophon and Arrian mention it as part of the equipment of cavalry. A guard for the upper part of the right arm, from Italy, which is more familiar as armour of the later gladiator, dates from the fifth or fourth century B.C. (No. 186). It was fastened to the shoulder of the cuirass. There are two pairs of shin-guards from Italy (No. 187). A pair of ankle-pieces are designed to protect the "Achilles" tendon at the back of the foot (No. 188; fig. 72). These subsidiary pieces of leg-armour were probably worn by the Italians of the fourth century B.C., when the long

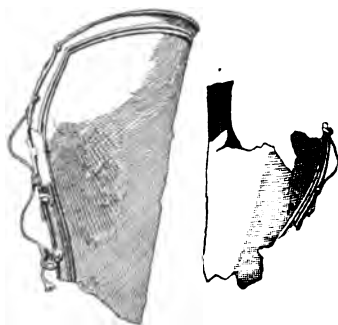


FIG. 70.—BRONZE GREAVES FROM ENKOMI, OF THE LATE MYCENAEAN PERIOD (No. 180). 1:7.



FIG. 71.—A SOLDIER PUTTING ON HIS GREAVES.

greave was going out of fashion. Armour of an unusual kind is represented by the pair of bronze shoes, which are also from Ruvo (No. 189; fig. 73). The metal covering is only for the top of the foot, and the toes are on a separate plate, which is hinged at the joint. Part of a single shoe of the same type was found at Olympia, and another, of later date and made of gold and iron, at Koul-Oba, in South Russia.

An essential part of the ancient panoply was the shield. As in mediaeval times, the shield and the man were identified in battle, and to be parted from one's shield implied a doubtful courage. Horace avows that he flung away his shield and his

<sup>1</sup> *Ann. of Brit. School at Athens*, XII. pl. 9.

martial reputation on the battlefield of Philippi, in imitation of Alkaios and Archilochos, whom he followed also in poetic art. The armour of Alkaios was hung up by the Athenians in the temple of Athena at Sigeion, and Alkaios, in an ode which he addressed to a friend, bade him tell their fellow-townsmen of Mytilene that although Alkaios survived the war, his arms did not. Archilochos also made light of his misfortune in an epigram.

The shield was emblazoned with the device of the soldier or the mark of the state. The men of Sikyon carried the Doric *san*, the initial letter of their name, as the Roman soldier was distinguished by the badge of his legion. The manner of holding the shield by straps and a cross-bar is shown in the illustrations (figs. 55, 64, 85). [Herodotus<sup>1</sup> ascribes the invention of this

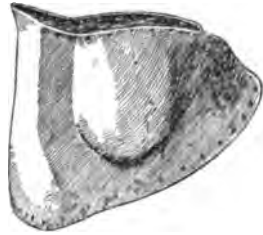


FIG. 72.—BRONZE ANKLE-GUARD (No. 188). 1:4.



FIG. 73.—BRONZE SHOES (No. 189). 1:4.

shield to the Carians, whom he credits with the introduction of the emblazonment as well. Before that time, he says, the shield was hung round the neck by a leathern strap. It was an unwieldy

<sup>1</sup> i. 171.

weapon which covered the man from head to foot, and curved round his sides. The use of the smaller shield and that of body-armour grew up together. There were several types in use among the Greeks, but the circular variety, which is seen most frequently on the monuments, is the only one represented in this collection. The large specimen is Ionian work of the sixth century B.C., although it was found in Italy. It is decorated with numerous bands of Sphinxes, stars, palmettes, and other conventional patterns in relief (No. 190).

The smaller shield, with a spiked boss, is decorated with rows of dots, and is probably Etruscan of the fourth century B.C. (No. 191).

No Roman shields are represented, and none have survived in their entirety, for they were made of wood and leather, and only the central boss and the framework were of metal. The ordinary type is illustrated in the reliefs of the Trajan Column (fig. 74), where the legionaries are perhaps distinguished from the auxiliary soldiers by their oblong shields. These are further differentiated by the badges of the various legions. Legionary badges were also displayed on the standards, and the figure of a boar (No. 192) and perhaps the bronze hand (No. 193) may have belonged to these.



FIG. 74.—A ROMAN LEGIONARY SOLDIER, FROM THE COLUMN OF TRAJAN.

A peculiar usage of war among the Greeks, which was afterwards practised by the Romans, was the erection of trophies of the arms captured from a defeated enemy. Soldiers of all ages have celebrated their achievements by the display of armour or similar spoils which they have stripped from their opponents; but the custom of building effigies with the empty armour, to be left for a monument on the battlefield, was a token of victory which belonged properly to the Greeks. Helmet, cuirass and greaves were slung in their respective positions on a tree-trunk, and the shield and other weapons were bound to the arms of a cross-piece. An inscription was affixed, giving an account of the victory and the dedication of the monument to a

deity, as other spoils were dedicated in the temples. In the centre of the Wall-Cases 116–117 a suit of armour is set up in this fashion. In Case 111 there are a small bronze model of a Roman trophy (No. 170), and two lamps with designs of the same subject. One of them has a trophy of barbarian arms, a horned helmet and oblong wooden shields, with a man and a woman captive at the foot (No. 194; fig. 75). The other is more fanciful: a trophy is borne aloft by a Victory, who is poised



FIG. 75.—A TROPHY OF BARBARIAN ARMS, WITH CAPTIVES AT THE FOOT (No. 194). 2:3.

with her foot on a globe, to symbolise the subjection of the world (No. 195; fig. 76).

The Greeks had established customs in raising trophies, and these were strictly observed. The trophy was an assertion of victory, and was accepted by the vanquished and left inviolate by them. But it was contrary to usage for the victors to repair it, or to make the supports of anything more durable than wood. The native Roman practice was to fix captured armour in the house, like trophies of the chase. The built trophy was borrowed

from the Greeks, but it was not necessarily erected on the battlefield. At Rome there were many trophies commemorating provincial victories, and the custom was continued in the representations of spoils on the

triumphal arches and other monuments of the Imperial age. The cast of a relief of pieces of armour is from one of these Roman monuments, but its exact provenance is unknown (No. 178; fig. 77). The arms are mostly Roman, but the Dragon-standard and loose tunic are Dacian. Such reliefs are really decorative, and contain an indiscriminate collection of the arms of the Romans and of their opponents; the purpose being



FIG. 76.—A TROPHY BORNE BY VICTORY (No. 195). 2:3.



FIG. 77.—ROMAN AND DACIAN ARMOUR (No. 178). 1:10.

rather to adorn a military monument with warlike gear than to give an actual representation of spoils captured from the enemy.

(158) *Cat. of Bronzes*, 251; (160) *ibid.*, 817; (166) *ibid.*, 250; (178) *Cat. of Sculpt.*, III., 2620; (190) *Cat. of Bronzes*, 2704.

See also Daremberg et Saglio, s.v. *Clipeus*, *Galca*, *Ocreae*.

**Weapons.**—The weapons of offence, which are exhibited in Table-Case E, differ from the majority of the antiquities shown in this room, in that many of them were made at a remote period in the history of Greece and Italy, some even dating from the beginning of the Bronze Age, when the use of metal had not long supplanted that of stone. In a few examples from the island of Cyprus, the metal is almost pure copper. It is therefore not strictly accurate to call these weapons Greek and Roman, for they were made a thousand years before those nations arose; but they come from the lands which were afterwards inhabited by the Greeks and Romans, and are valuable as representing the development of armour in those parts of the world, and as being the work of the primitive races in whom the Greeks and Romans had their origin.

The first class consists of arms which belong to the Early Bronze Age, a period preceding the mature and extensive civilisation in Greece to which the name of Mycenaean is commonly applied. The general date of 3000 to 2000 B.C., which is assigned to the weapons of this period, serves rather to indicate their chronological position than to give their precise age. In any case they stand as a definite beginning of the history of arms in Europe. In these early times the sword had not been invented, and short daggers or spearheads only were produced by workmen with a still imperfect mastery of metallurgy. The most ancient form was a short thick blade, with rivets in the base, where it was fastened to the hilt or shaft. A more secure attachment was contrived by prolonging the broad base of the blade into a tang, which was let into the handle and held by a rivet through the end. But the greatest advance was the discovery that if a rib were left up the middle of the blade, the edges could be fined down and tapered to a sharp point without loss of strength. In the final development the stiffening rib and the tang were connected, so that the strongest part of the blade was continued down into the handle. Yet in spite of progress and improvements in design, the old patterns remained in use to the end of the Bronze Age,



and even later, so that a chronological classification based on the forms of early weapons is untrustworthy.

All the stages of development are shown in these examples. The most primitive types are represented by a series of blades

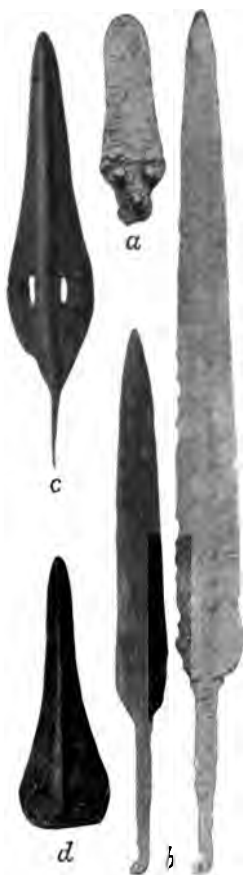


FIG. 78.—PRIMITIVE BRONZE SPEAR- AND DAGGER-BLADES, FROM GREECE AND CYPRUS (Nos. 196-9). 1:4.

from Cyprus (No. 196 ; fig. 78*a*), which, from material and technique, might be placed at a very early period ; but they were excavated from Mycenaean tombs of the end of the Bronze Age. To the same island belong the narrow blades with long tangs, which are turned round at the end in a hook to hold the handle (No. 197 ; fig. 78*b*). This type is said to have been found in graves of 3000 B.C. It is certainly a primitive shape, and peculiar to the pre-Mycenaean civilisation of Cyprus. Another local variety is shown in the leaf-shaped blade with a sharp tang and two slits, one on each side of the midrib, through which the shaft was lashed in position (No. 198 ; fig. 78*c*). The pattern is characteristic of the contemporary civilisation of the Cyclades. Two pointed blades with no tang belong to the same early period. The smaller of the two was found at Athens (No. 199 ; fig. 78*d*).

The next period was the close of the Bronze Age in Greece, occupying the second millennium before Christ. It has been called, from its best-known centre at Mycenae, the Mycenaean Age. In this period, by improvement in metal-working, the short daggers were lengthened into swords, which, towards the end of the age, were made even a yard long,

and very slender. Such weapons were used mainly for thrusting, as they would break with a direct blow ; in Homer, whose work contains many reminiscences of this time, such accidents are common on the battlefield ; but most of the swords are of stouter

make. At the same time the spearhead was differentiated from the dagger-blade, being provided with a socket for the reception of the shaft. Mycenaean weapons are represented here by swords and spearheads found mainly at Ialysos in Rhodes, and belonging to the end of the period. The swords are short and heavy, and are made in one piece with the hilt. The guard is straight in the earlier specimens, and the pommel of the hilt was a



FIG. 79.—BRONZE SWORDS OF THE MYCENAEAN PERIOD (Nos. 200, 202-3). 1:4.



FIG. 80.—BRONZE SWORDS OF LATE MYCENAEAN TYPE (Nos. 204-5). 1:4.

round knob, of which the tang remains (No. 200; fig. 79*a*). In others the raised flange on the edges of the hilt is continued to

form a crescent-shaped pommel (No. 201). The hollow space was filled with an ornamental material for the grip. The rivets are still in place, and on a small dagger from Karpathos a great part of the ivory mount is preserved (No. 202 ; fig. 79*b*). The last form of this hilt appears in a heavy sword, which was formerly in the Woodhouse Collection (No. 203 ; fig. 79*c*). The projection of flanges and pommel is accentuated, and the ends of the guard are curled up like horns. This type survived into the Hellenic period. Another late Mycenaean form is seen in a long and slender sword with a broad base to the blade, which contracts again towards the hilt (No. 204 ; fig. 80*a*). At the other end of the hilt are two divergent tongues of metal, which are better preserved in another example, of heavier fabric, from Enkomi, in Cyprus (No. 205 ; fig. 80*b*). The type is of especial interest as being that in which the

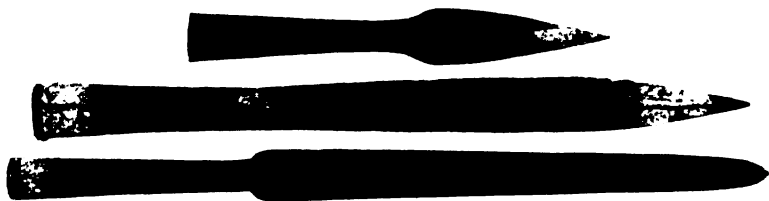


FIG. 81.—BRONZE SPEARHEADS OF THE MYCENAEAN PERIOD (No. 207). 1:4.

earliest iron swords of Greece were made (No. 217 ; fig. 84*b*), and which was the prototype of the common bronze sword of the rest of Europe. The lighter specimen is from Scutari in Albania.

The spear was in Homeric times the soldier's most important arm, a long and heavy weapon which was thrown with great force or used for thrusting. Mycenaean spearheads are illustrated in a series from Ialysos (No. 207 ; fig. 81). They are skilfully made to secure the greatest strength with the least expenditure of material : in most cases the shaft runs far up into the blade, which is narrow and springs gently from the socket, some being wider near the point than at the base. There is considerable variety of shape, but all are characterised by the thin blade with shallow curves. Mycenaean arrowheads from the same site are of more primitive design (No. 208). The best are large and heavy, and have long barbs, but there is only a tang and no socket to take the shaft. Others are curiously flat and weak, and can hardly have been of serious use.

The Bronze Age of Italy was distinct from that of Greece. It is represented here by daggers and spears which date from about the fifteenth to the tenth century B.C. Italian daggers are remarkable for the use of engraved decoration on the blades, which is composed in geometrical patterns. The first class resembles in the form of the hilt with edges raised for inlay and crescent-shaped pommel the Mycenaean weapons, and the round base of the blade

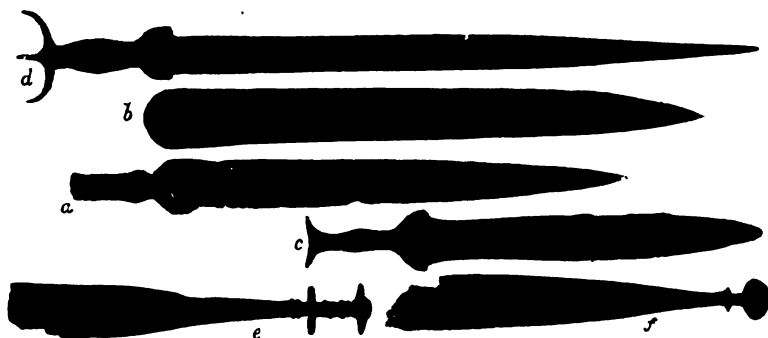


FIG. 82.—EARLY ITALIAN BRONZE SWORDS AND SHEATHS (Nos. 209-214). 1:6.



FIG. 83.—ITALIAN BRONZE SPEARHEADS (No. 215).

is also similar to an early Mycenaean type. The haft of one dagger is wound with bronze wire, and another has an ivory handle bound with gold (No. 209; fig. 82a). Some of the blades were made separately, and riveted to the hilt after the primitive fashion (No. 210; fig. b). In that case the hilt was split to receive the tang, and overlapped the base (No. 211). Some of these daggers diverge still further from the Mycenaean in having the blade with recurving edges which is characteristic of a cutting sword (No. 212; fig. c).

The sheaths are of peculiar shape, being made of a thin plate of bronze with an ornament at the end in the form of a large round

knob or several discs on a peg (No. 213; fig. *e, f*). They are decorated with the same linear designs as the blades. A later variety of Italian sword, known from the horned extremities of the pommel as the *Antennae* type, is represented by one specimen (No. 214; fig. *d*). The horns were generally more elongated than these, and were often developed into large rings or spiral coils. The type is of frequent occurrence throughout Europe, even in the north.

Italian spearheads do not suggest so much connection with Mycenaean types. Some of them are narrow, but most have broad and strongly-curving blades which spring sharply from the sockets (No. 215; fig. 83). A spearhead from Sicily is remarkable for its great size.

The rest of the arms belong to the historical period. The usual weapons of the Greeks were the spear and sword. The bow was a special arm, which did not form part of the equipment of the ordinary soldier, and its use, like that of the sling, was practised by men of certain districts, who served as mercenaries to other states. The axe was a barbarous weapon, and is generally represented in the hands of Amazons, who brought their mode of warfare from the wilds of Scythia (see fig. 91).

The Greek swords in this collection date from the tenth century B.C., when iron was fast taking the place of bronze; but forms common in the Bronze Age were still reproduced in iron, just as those peculiar to stone implements were for some time preserved in bronze. This conservative tendency is

noticeable in three iron swords, of which two are from sites in Cyprus (Nos. 216-7; fig. 84*b*). They reproduce the general form of the bronze sword from Enkomi in the same island



FIG. 84.—IRON SWORDS,  
SHOWING THE SUR-  
VIVAL OF MYCENAEAN  
TYPES (Nos. 217-8).  
1:4.

(No. 205 ; fig. 80*b*). A short iron dagger is similar to the common Mycenaean type (No. 218 ; fig. 84*a*).

The ordinary Greek sword of the fifth century B.C. is represented by three examples. The type appears frequently in works of art. On a vase in the Third Vase Room (E 468 ; Pedestal 6) there is a drawing of the combat of Achilles and Memnon, in which Memnon is armed with this sword. In the sheath by his side is another, so that it is possible to study both hilt and blade at once (fig. 85). The shape is entirely different from that of prehistoric times. The hilt is round and the pommel a small knob, while the guard is a plain crosspiece. The blade, which, being made of iron, is long and thin, swells from the hilt towards the point in the manner characteristic of the cutting sword. All these features are visible in the examples (No. 219 ; fig. 87*a, b*). The swelling blade is best seen in the largest specimen, while the iron-handled fragment, which was excavated from a tomb near the Mausoleum at Halikarnassos, shows the original form of the hilt. The small dagger with a bone hilt and the bone end of the scabbard forms part of a group of weapons which were found on the battlefield of Marathon (No. 220 ; fig. 86). The others

are bronze arrowheads, some of large size with tangs and some with sockets like miniature spearheads, and a leaden slingshot which is stamped with a thunderbolt and the Greek name *Zoilos*.

Another common type of Greek sword is the heavy knife-like

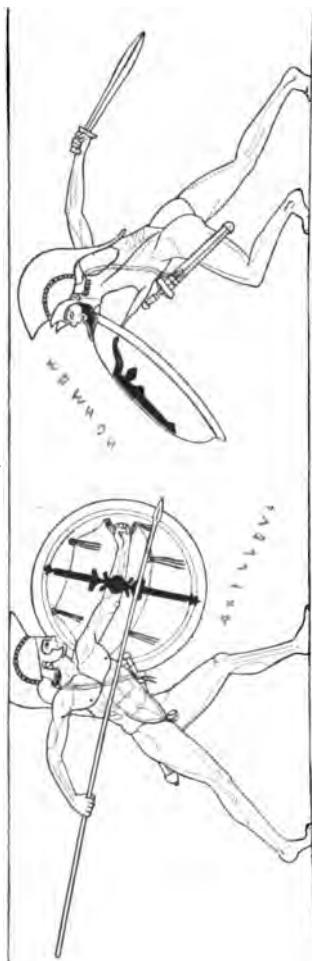


FIG. 85.—VASE-PAINTING OF THE COMBAT BETWEEN ACHILLES AND MEMNON, SHOWING THE CLASSICAL GREEK WEAPONS.

weapon with two cutting edges and a hilt in the shape of a bird's head (No. 221; fig. 87c). Its original appearance may be seen on the Athenian bowl already mentioned on page 80 (fig. 88). The classical name was *machaira*. Xenophon<sup>1</sup> recommends it as a cavalry weapon, because of its suitability for dealing heavy blows from above. This example comes from Spain, where many similar swords have been found, but the origin of the type is probably Greek or even Oriental. The dagger with a cylindrical bronze hilt of which the pommel is a lynx-head, appears from the style and the delicacy of the decoration to be of Graeco-Roman date (No. 222). Some models in terracotta from Naukratis give the types of the Hellenistic period (No. 223).

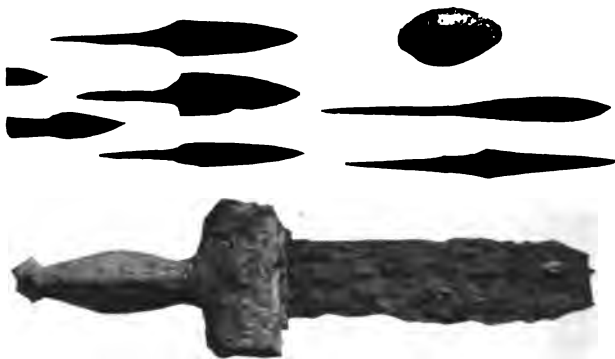


FIG. 86.—WEAPONS FROM THE BATTLEFIELD OF MARATHON (No. 220). Ca. 1:3.

Classical spears are represented by a variety of heads both in bronze and iron. Those with three and four blades are a small class, examples of which came to light at Olympia, and suggest as a date the end of the sixth century B.C. (No. 224; fig. 89a). To the same date may belong the decoratively modelled spear from Kameiros, and another of plainer design from the same place (No. 225; fig. 89b, c), with two from Olympia (No. 226). A later Greek form probably appears in the unusually long iron head, which was found in Spain with the iron *machaira* (No. 227; fig. 89d). This example exhibits in a high degree the superiority of iron to bronze. Other iron spearheads are from Italy. Three specimens, one with remains of the wooden shaft and the lashing of wire, were found near the village of Talamone on the west

<sup>1</sup> *De re eq.* xii. 11.

coast of Italy (No. 228 ; fig. 90). The ancient name of the place was Telamon, where in 225 B.C. the Romans won a decisive victory over the Gauls, who had marched successfully to within a few days of Rome, and were returning home with their plunder. Like the helmets from Kyme and Cannae, and the arms from Marathon, these spears are relics of one of the most famous battles of antiquity. The Roman soldiers of later times also carried spears, but of a different kind. They had no long thrusting lance, but an extremely heavy weapon, the *pilum*, which they threw with great effect at close quarters, and several lighter spears, *jacula*, which were cast long distances by means of a twisted thong (*amentum*). The iron head of the *pilum* was four and a half feet long. Some lance-heads



FIG. 87.—GREEK IRON SWORDS  
(Nos. 219, 221). 1:5.



FIG. 88.—THE *Machaira*, WITH HILT  
IN THE SHAPE OF A BIRD.

from Licenza may have belonged to the smaller spears (No. 229). The collection of swords ends in those which belong to the Roman period. A fragment of a sword with a heavy iron blade seems too big for the natives of Italy, and may have been used by a Gaulish invader (No. 230). The large sword with a flat guard and an ivory and bronze handle is perhaps of the type



of the Roman *gladius* (No. 231), which was afterwards superseded in the army by a sword of Spanish pattern.

The later Roman sword is excellently represented by the so-called "Sword of Tiberius," which was found in a field at Mainz on the Rhine (No. 232; fig. 91). The short iron blade is of the usual type, measuring twenty-one inches in length and two and a half in width at the base, from whence it tapers to a sharp point. The scabbard was made of wood covered with a plate of silver-gilt, which is decorated with reliefs in gilt bronze. The plates of the bands which were



FIG. 89.—GREEK SPEARHEADS (Nos. 224-5, 227). About 1:4.



FIG. 90.—IRON SPEARHEADS FROM TALAMONE (No. 228). About 1:4.

hooked to the sword-belt are ornamented with wreaths of oak, a Roman civic emblem. At the hilt is a group which represents the Emperor Tiberius receiving his nephew Germanicus



FIG. 91.—ROMAN LEGIONARY SWORD FROM MAINZ (No. 232). 1:4. Reliefs 2:3.

on the latter's return, in the year 17 A.D., from his victorious campaigns against the Germans, in the course of which he had recovered one of the legionary eagles which Varus had lost. The emperor, robed as a deity, is seated on a throne, resting his left arm on a shield which is inscribed *FELICITAS · TIBERI*—"The Good Fortune of Tiberius"—and holding in his right hand a small figure of Victory with wreath and palm, which he has just taken from his returning general. Germanicus stands before him in military attire, with his right hand stretched out. In the background is an armed figure, perhaps a soldier of the guard, and behind the emperor a winged Victory is alighting, and brings a shield upon which is the legend *VIC · AVG*—"The Victory of Augustus." The middle of the scabbard is occupied by a medallion charged with a portrait of Tiberius, and at the point is a larger plate which is divided into two fields. The uppermost has a representation of a Roman eagle and two standards in a temple, and in the other is an Amazon armed with battle-axe and lance. It would probably be wrong to connect the standards with those of Varus; but the figure of the Amazon calls to mind the words of Horace,<sup>1</sup> who remarks with wonder, in an ode which celebrated the success of Drusus, the father of this Germanicus, against the Germans of the Danube, that those barbarians should be armed with the Amazonian axe. It may be that in Rome of the next generation popular fancy attributed this legendary weapon also to the Germans of the Rhine, and the Amazon is a classical allusion to the campaigns which the sword commemorates. From the contrast of the elaboration and elegance of the design with the roughness and cheapness of the execution, it would seem that the weapon is one of many copies which were turned out for some official purpose, and it is probably a decoration, a sort of medal, which was presented to the officers who had served with Germanicus.

Other remains of Roman swords are less complete. There are several fragments of scabbards, a bronze guard, two ivory pieces which may have been pommels of the hilt or caps of the sheath, and a good specimen of an entire hilt in bone (No. 233). This is very similar to the classical Greek pattern. The mace, of which a bronze head from Rome, with part of the wooden haft attaching, is here exhibited (No. 233\*), was not part of the soldier's usual armour.

Weapons which show little difference of form in Greek or

<sup>1</sup> *Od.* iv. 4, 17 ff.

Roman times are the sling-bolts (No. 234) and arrowheads (Nos. 235, 236). The inscribed sling-bolt from Marathon (No. 220; fig. 86) has already been mentioned, and the others similarly bear inscriptions: a personal name, of the maker or the general or the slinger; or the name of the state from whose army it was shot—"Of the Corinthians"; or a message to the bullet or to the enemy—"Strike hard," and "Take this."

The arrowheads range from Mycenaean times to the Roman



FIG. 92.—ROMAN ARROWHEADS (No. 236). 2:3.

Empire. The earliest, and those which come from Marathon, have already been described in their places, and later types do not show much improvement upon these. The Roman arrowheads are from Xanten, the ancient *Castra Vetera*, on the lower Rhine (No. 236; fig. 92).

(232) *Cat. of Bronzes*, 867. See in general Daremberg et Saglio, s.v. *Gladius, Glans, Hasta, Pugio*; Evans, *Prehistoric Tombs of Knossos*; Undset, *Die ältesten Schwertformen* (*Zeitschr. f. Ethnologie*, 1890); Naue, *Die vorrömischen Schwerter*.

## X.—HOUSE AND FURNITURE.

### (Wall-Cases 25–40.)

CASES 25–40 contain furniture, lamps and lamp-stands, cooking utensils, objects used in connection with the bath, and objects illustrating the methods of heating buildings and supplying them with water. A general description of Greek and Roman houses will first be given, in order that their arrangements may be better understood. In recent years the excavations in Crete have brought to light remains of great palaces, which may be regarded as prototypes of the Homeric palace. But into the structure of these palaces and into the problems connected with the Homeric house

it is not necessary to enter here.<sup>1</sup> A brief description will be given, first of the Greek house in the historic period, and then of the Roman house.

**The Greek house.**—The fundamental distinction between the ancient and modern house is that the one looked inwards, the other looks outwards. The ancient house received its light and

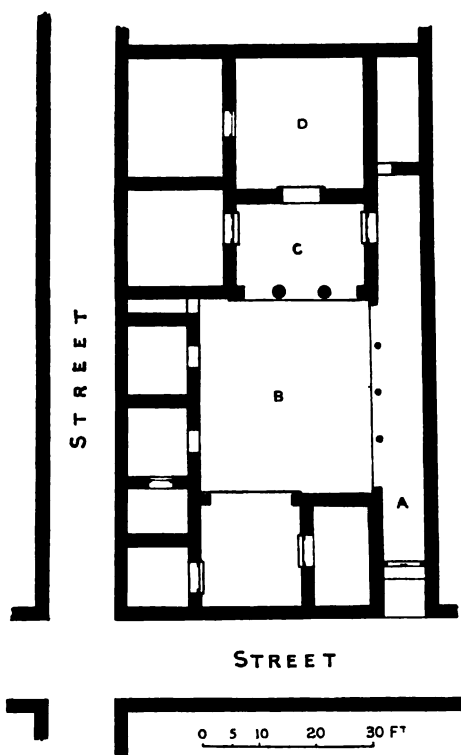


FIG. 98.—PLAN OF A GREEK HOUSE AT PRIENE, FACING SOUTH.

air either from the open courtyard, round which it was built, or else from a large aperture in the roof. The former was the prevailing arrangement in Greece, the latter (in the earlier period) that adopted in Italy. The average Greek house was divided into two distinct portions, one for the men, the other for the women. Its rooms opened out from a central court, which was surrounded

<sup>1</sup> Cf. Burrows, *The Discoveries in Crete*, passim; Lang, *Homer and his Age*, pp. 209-228.

by a portico. On the side facing south there was usually a recess, specially adapted to make a sunny dwelling-room. Sometimes the women occupied an upper floor. At Athens, when the city was at the height of her power, the private houses were remarkable for their unpretentious character, and in the fourth century B.C. the orator Demosthenes upbraided his fellow-citizens with their lapse from this simplicity. "If any of you knows," he exclaims, "the sort of house which Themistokles, Miltiades, and the distinguished men of that time lived in, he sees that it was in no wise more pretentious than that of the ordinary citizen, whereas the public buildings and institutions were so magnificent that they could not

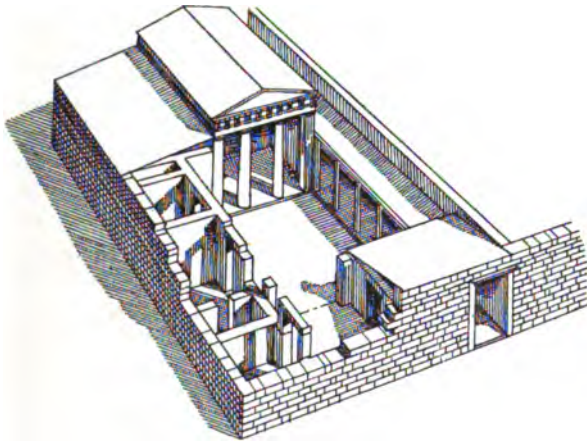


FIG. 94.—THE ABOVE HOUSE, RESTORED.

be surpassed by any subsequent edifice."<sup>1</sup> The outside of the average Greek house was probably very destitute of architectural ornament, presenting a wide space of blank wall broken but by few windows. The wall was generally made of sun-dried brick, a fact which accounts for the Greek expression for a burglar, viz., "wall-digger" (*τειχωρύχος*). This was the natural mode of breaking into a house when no convenient windows presented themselves. As a plan of the normal Greek house of Hellenistic times, that of one excavated at Priene on the west coast of Asia Minor may be given. The ground plan (fig. 93) shows a central court B withdrawn from the noise and bustle of the streets, and only

approached by means of a long corridor A. Before the main living-room D (*oikos*) is the recess or portico C, facing south so as to catch the rays of the winter sun. Its roof was supported in front by two Doric columns. This is the *prostas* or *pastas*, so arranged that, as Xenophon says,<sup>1</sup> the low winter sun would shine into it, while it would afford shade from the high summer sun. The different portions of the house inhabited by the men and women respectively cannot be clearly distinguished. Possibly the women occupied an upper storey. The small dimensions of many of the rooms, a characteristic feature of the ancient house, should be noted. Fig. 94 gives a reconstruction of this house, indicating its original appearance.<sup>2</sup> In its general form it harmonises with the description of the Greek house given by the Roman architect Vitruvius.<sup>3</sup>

**The Roman house.**—This in its final development assumed a form closely resembling that of the Greek house just described. The early Italian house, however, consisted merely of an oblong chamber, with a small opening in the roof for the admission of light and emission of smoke. This chamber was called an *atrium*, perhaps because walls and roof were black (*ater*) with soot from the smoke of the fire. Gradually the opening in the roof became larger, while the beams of the roof were sloped downwards so as to conduct the rain into an oblong basin in the floor below, called the *impluvium*. As early as the third century B.C. the *atrium* was no longer the sole living-room of the family, but a separate dining-room (*tablinum*) was built beyond it. In the next century, as the houses at Pompeii show, the influence of Greece led to the building of an open court beyond the *atrium*. This court was surrounded by columns (*peristylum*), and had a series of dwelling-rooms ranged round it. This section of the house, which was much more light and airy than the old *atrium*, became the part chiefly inhabited by the members of the family, while the *atrium* became a mere reception hall. The appearance of the fully developed Roman house is well shown in the accompanying restoration of the house of the Vettii at Pompeii<sup>4</sup> (fig. 95), where the narrow openings in the roofs of the two *atria* should be contrasted with the spacious court of the peristyle behind. It is not surprising that the latter came to be preferred for every-day life. Another

<sup>1</sup> *Mem.* iii. 8, 9.

<sup>2</sup> See Wiegand, *Priene*, p. 285 ff., whence the illustrations are borrowed

<sup>3</sup> *Vitr.* vi. 10.

<sup>4</sup> Cf. Mau, *Pompeii*, p. 310 ff.

feature worthy of note is the small size of the windows and the large proportion of blank wall.

At Rome the houses of the wealthy nobles were built on this same general plan, but were frequently of an enormous size. The poorer classes inhabited great blocks of tenement buildings known as "islands" (*insulae*). The height of these buildings showed such a tendency to increase that Augustus set a limit of seventy, Nero of sixty feet, without apparently much effect.

After this brief sketch of the general plan of the Greek and Roman house, we may now deal with the internal arrangements and the furniture. The objects may be described as they concern

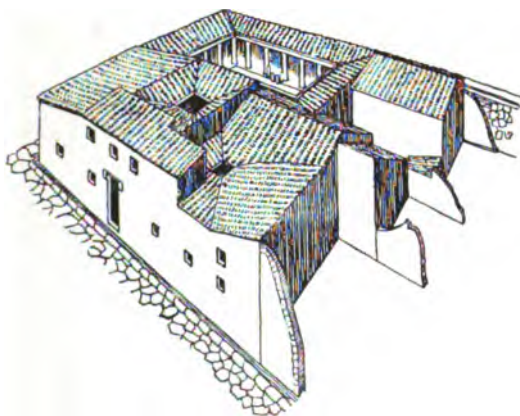


FIG. 95.—HOUSE OF THE VETTII AT POMPEII (RESTORED).

(1) the heating of the house ; (2) its water-supply ; (3) the bath ; (4) the kitchen ; (5) the lighting ; (6) the general furniture.

(1) **Heating.**—In early times houses were heated by means of a large open hearth placed in the middle of the principal room, whence the smoke escaped by the door or by the intervals between the roof-beams. Next followed the use of portable braziers of bronze, such as have been found in Etruscan tombs from the seventh century B.C. (cf. *Italic Room*, Cases 19–20). In the Hellenistic period high braziers of terracotta, often ornamented with grotesque masks, were in common use (*Cat. of Terracottas*, p. xix, C 863 ff). A system of heating by hot air was introduced by the Romans, but was used chiefly for the warming of baths. For the general heating of houses such an arrangement was, until about the third century A.D., exceptional, and Seneca, writing in



the first century A.D., regards it as an enervating luxury.<sup>1</sup> Several examples of terracotta flues for the transmission of hot air are seen in the bottom of Cases 38, 39. The heating by means of portable braziers, which was the method most commonly used by the Greeks and Romans, cannot have been altogether satisfactory, but we must remember that they lived in a comparatively hot climate. That this was the method of heating usually adopted by the Greeks has been proved by the excavations at Delos and Priene.

(2) **Water Supply.**—A few objects in Cases 38–39 illustrate the methods of water-supply among the Romans, which are characterised by their completeness and excellence. Such are

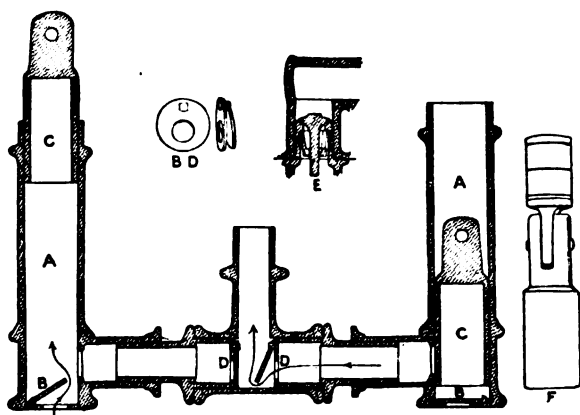


FIG. 96.—SECTION OF ROMAN BRONZE PUMP FROM BOLSENA (No. 237). 1 : 5.

the lead pipes used for conveying the water, and the remains of two Roman double-action pumps in bronze from Bolsena in Etruria (No. 237). These are constructed on a principle invented by Ktesibios of Alexandria, who probably lived in the third century B.C. They were worked by alternating plungers, raised and lowered by a rocking-beam. The illustration (fig. 96) shows the more complete pump in section, and explains the method of working. The bottoms of the cylinders (A) were connected by pipes with the reservoir, and are furnished with flap-valves (B), opening upwards. When the plunger (C) was raised, a vacuum was created, and the water lifted the valve and rushed in. When the plunger was raised to its highest point the valve fell again and

<sup>1</sup> Sen., *Dial.* i. 4, 9.

retained the water; when the plunger descended it forced the water from the cylinder into the central discharge pipe through another flap-valve (D) at the end of the horizontal pipe. The valves of the other pump are of the spindle-type, falling back into position by their own weight (fig. 96, E). BD in the figure shows the structure of the flap-valves, which the Greeks called ἀσσάρια ("pennies") from their likeness to coins. F is a complete plunger of the same type as those used in the pump illustrated, but not belonging to it. There are here several jets and spouts for the emission of water, one (No. 238) in the form of a pine-cone, pierced with small holes for sending out a spray, others in the form of dolphins (No. 239) and the fore-part of a horse respectively (No. 240). The bronze stop-cocks seen in Case 39 were used for controlling the flow of water from the cisterns to the various parts of the house. They were inserted in the lead water-pipes, portions of which still adhere to them. Their arrangement is excellently illustrated by those discovered at the Roman villa at Boscoreale, near Pompeii (see *Mon. Ant.* vii., p. 454, fig. 45a). From the water-supply we pass to

(3) **The bath.**—Though the public baths do not strictly come under the head of the house, it will be convenient to give a brief description of them in this section. In private houses the Greeks seem to have used large terracotta baths, such as have been found at Priene (Hellenistic period) and Thera. A swimming bath for women is represented on a vase of about 520 B.C., and the importance attached to the art is shown by the proverb describing the typical ignoramus as one ignorant alike of letters and swimming.<sup>1</sup> On another vase youths are seen bathing at a basin marked "public" (δημόσια). There seems, however, to have been some prejudice against the use of public swimming baths at Athens, for Aristophanes in the *Clouds* makes his character Right Reason (Δίκαιος Λόγος) advise the youth "to shun the market-place, and to keep away from the public baths."<sup>2</sup> The public bath was far more in evidence in Roman life. In the age of Constantine there were no less than 856 public baths, besides the *Thermae*, which were great club houses with facilities for every kind of recreation as well as bathing. The charges for entrance were very moderate, and a small bronze coin (the *quadrans*) procured admission to the men's baths. Women generally paid a somewhat higher price. The Stabian baths at

<sup>1</sup> Plat., *Leg.* 689 D: ἀντὶ τοῦ λεγόμενον μήτε γράμματα μήτε νεῖν ἐπίστωνται

<sup>2</sup> Arist., *Nub.* 991.

Pompeii may be taken as typical of a Roman bathing establishment. Here there were separate sets of baths for men and women, an exercising ground (*palaestra*), and a large cold swimming tank. The mode of bathing naturally varied considerably according to the constitution and taste of the individual, but was generally a very elaborate affair. Celsus, who wrote on the art of medicine probably early in the first century after Christ, recommended the bather first to go into the moderately heated room (*tepidarium*), and perspire slightly, then to anoint himself and to pass into the hot air room. After perspiring there he was to pour hot, warm, and cold water alternately over his head, then



FIG. 97.—ATHLETE USING STRIGIL.

to scrape himself with the strigil, and finally to anoint himself—the last probably a precaution against taking cold. This description will enable us to understand the use of the implements carried by bathers, which are exhibited in Cases 37–38. Of these the strigil is most important. It was a curved piece of metal, usually bronze, but sometimes iron, employed by athletes for removing dust and oil after exercise, and by bathers for scraping away sweat and dirt. The accompanying figure (fig. 97), drawn from a Greek vase of the fifth century B.C., shows an athlete resting after exercise, and about to use the strigil. Sometimes a strigil, oil-flask, and sponge are seen on vases, suspended from the wall of the *palaestra* where youths are exer-

cising. In Case 37 a small lekythos shows an athlete with a strigil, and an impression from a gem illustrates the method of using that implement. The strigils here seen range in date from about the sixth century B.C. to the third century A.D. Many of them are inscribed with the name of their owners, and some have small figures, *e.g.* a man dancing or a horse galloping, stamped upon them. Two strigils which deserve special mention are the silver one found in the sarcophagus of the Etruscan lady, Seianti Thanunia (second century B.C.), and exhibited with that sarcophagus in the Terracotta Room, and the beautiful bronze ornamental strigil in the Bronze Room (Pedestal 3), with the handle in the form of a girl herself using the strigil. A complete

bather's outfit of Roman date (No. 241), found near Düsseldorf, includes two bronze strigils and an oil-flask attached by rings to a handle (fig. 98), and several glass vases for use in the toilet.

(4) **The kitchen.**—Cases 33-36 contain cooking implements and remains of ancient fruit and grain. The vessels give a good idea of the furniture of a Pompeian kitchen, although there is no



FIG. 98.—BRONZE STRIGILS AND OIL-FLASK (No. 241). Ca. 2:7.

example of elaborate contrivances for preparing hot drinks and keeping food warm, such as have been found at Pompeii (fig. 99).

In early times cooking was done either in the courtyard of the house or in the principal living-room. Pompeian houses are, however, generally provided with separate kitchens, small rooms, opening off the court of the peristyle. The hearth is a simple rectangular structure of masonry, sometimes furnished with projecting supports for holding vessels over the fire. The kitchen

implements arranged in these cases do not differ materially from those in modern use, except that they are made of bronze, and frequently have some graceful ornamentation. One or two of the objects call for special remark. On the second shelf from the bottom of Case 34 is an implement with a long handle and a rectangular pan furnished with six circular depressions (No. 242). A circular pan with no fewer than twenty-eight such depressions was found at Pompeii, and is now at Naples. These pans were probably used either for baking cakes or poaching eggs. Two small terracotta moulds (No. 243) in Case 36 were used for stamping flat circular cakes. The plaster cast placed by the side of one of these shows the design, a wicker basket containing bunches of grapes and a pomegranate. Below these are two amphorae for holding wine (Case 35). The one with pointed base

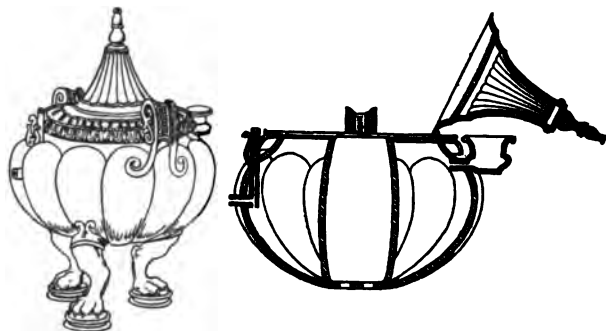


FIG. 99.—BRONZE FOOD-WARMER FROM POMPEII.

from Cyprus has the name *Polydeukes* painted in red on the shoulder (No. 244).

In Case 36, on the same shelf as the pan for baking cakes, is a bronze frying-pan (No. 245), with a spout at one corner. Instead of butter, fat, or dripping, the Romans, like the inhabitants of southern countries at the present day, were accustomed to use oil in frying, and the Latin word for a frying-pan (*sartago*) is said to have come from the hissing sound made by the oil during the process. The shelf above the pans is occupied with ladles and other implements. The handles of the ladles usually terminate in a beautifully modelled head of an animal, such as that of a duck, swan, or dog. The peculiar implement with the broad flat blade (No. 246) may have been used for lifting fish off a pan. On the next shelf above are two painted plates of about the

beginning of the third century B.C. They belong to a well marked class (cf. Fourth Vase Room, Cases 26-7) of plates of Campanian fabric, distinguished by the fish and other marine creatures painted upon them. It is probable that they were intended for the serving of fish, and that the circular depression in the centre was meant to hold any water that might strain off. Of the two



FIG. 100.—FISH-PLATE (No. 248). Diam. 8½ in.

examples shown in this case one (No. 247) is decorated with a sea-perch, a sargus (a fish peculiar to the Mediterranean), and a torpedo, the other (No. 248; fig. 100) with a red mullet, a bass, a sargus, and a cuttlefish.

Some remains of ancient walnuts, grain, and fragments of calcined bread from Pompeii, and a black cup from Rhodes, containing eggs, are shown in the middle shelf of Case 35. A



dish with the Romans, and the spoon got its name (*cochlear*) from being employed in this way.<sup>1</sup>

(5) **Lighting.**—In Case 30 are placed several candelabra used either for the support of wicks floating in an oil-bath or for lamps. Those stands which have come down to us are chiefly of bronze,

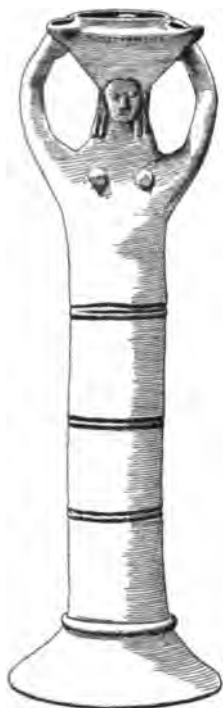


FIG. 102.—ARCHAIC LAMP-STAND AND LAMP IN TERRACOTTA. (No. 254).  
Ca. 1:7.



FIG. 103.—ROMAN BRONZE LAMPSTAND. 1:4.

but the cheaper ones in ancient times were made of wood. Martial in an epigram warns the possessor of such a wooden candelabrum to take care that the whole stand does not turn into one blazing

<sup>1</sup> Cf. Martial, xiv. 121 :

Sum cochleis habilis, sed nec minus utilis ovis :  
Numquid scis potius cur cochleare vocer ?



candle.<sup>1</sup> The Etruscan candelabra and many of the candelabra found at Herculaneum and Pompeii consist of a base in the form of three legs or paws, very commonly those of lions, a tall stem, and a circular support or spreading arms for the lamps at the top. An Etruscan example of the sixth century B.C. is seen in No. 251, with four spreading arms for hanging lamps, and a pin for raising the wicks, with head in form of a Gryphon. Other varieties of Etruscan candelabra, generally decorated with human figures, will be seen in Cases 57-60 of the Bronze Room. The human figure appears in the small Etruscan candelabrum No. 252 in this exhibition, where the cup at the top is for a floating wick. In Roman times another variety is also common, composed of a massive base with three or more spreading arms, from which lamps were suspended. Such a stand (No. 253) is seen on the upper shelf of Cases 29-30. A very primitive example (ca. seventh century B.C.) of a candelabrum is that in terracotta (No. 254; fig. 102) from Kameiros, consisting of a female figure of columnar form supporting a lamp with three nozzles. A point which may be specially noted in regard to some of the bronze stands of the Roman period is the decoration of the shaft, which often takes the form of a climbing animal. Fig. 103 has a panther, a cock, and a bearded serpent on the shaft. These animals, like the symbols which appear on the bronze hands (see above, p. 47), probably have a magical significance. An ingenious expanding Roman bronze lampstand (No. 255) from the Hamilton Collection should be noticed in the lower part of Case 30. The central rod attached to the circular lamp-support can be raised at will, and secured in place by means of a bronze pin passed through one of the pairs of holes pierced in the side rods.

The lamps themselves (in Cases 31 and 32) are of terracotta or bronze, and are for the most part of the Roman period. Their essential parts are (1) the well for the oil, formed by the body of the lamp and fed from an opening above (in the bronze lamps this opening is covered by means of a lid, sometimes hinged, sometimes secured by a chain, as in fig. 104); (2) the nozzle for the insertion of the wick. The nozzle generally takes the form of a projecting spout, but the arrangement varies very considerably in different lamps, and a single lamp is often furnished with several nozzles. An epigram tells of a lady named Kallistion, who dedicated to

<sup>1</sup> *Id.*, xiv. 44:

Esse vides lignum; serves nisi lumina, fiet  
De candelabro magna lucerna tibi.

Serapis of Kanopos a lamp with twenty nozzles.<sup>1</sup> The lamps might either be simply placed on a candelabrum or else suspended from it. Several of the bronze lamps have chains for the latter purpose (No. 256 ; fig. 104). A peculiar bronze hook, of which there are



FIG. 104.—ROMAN BRONZE HANGING-LAMP. Ca. 1:4.



FIG. 105.—ROMAN BRONZE LAMP WITH HOOK FOR SUSPENSION. Ca. 1:3.

several examples in these cases, was sometimes used in the Roman period for hanging up the lamps ; in the example illustrated (fig. 105) it is seen hinged to the lamp in such a way that the

<sup>1</sup> *Anth. Pal.* vi. 148 :

Τῷ με Κανωπίτῃ Καλλίστιον εἴκοσι μύξαις  
πλούσιον ἢ Κριτίου λύχνον ἔθηκε θεῶ,  
εὐχαμένα περὶ παιδὸς Ἀπελλίδος ἔς δ' ἐμὰ φέγγη  
ἀθρήσας φήσεις ἔσπερε, πῶς ἔπεςες.

latter could be carried or suspended at will. A very primitive form of lamp (No. 257) is of the pre-historic period known as Mycenaean, and was found, in the course of the Museum excava-



FIG. 106.—BRONZE LANTERN (No. 261). 1 : 4.

tions at Enkomi in Cyprus, built into masonry. It consists of a thin sheet of bronze with a spout, and would contain oil upon which a wick floated. The numerous Graeco-Roman bronze lamps in these cases show a great variety of form. Heads of Seilenos, Pan, negroes, etc., appear side by side with a fir-cone, a foot, a duck, or a wolf. The handles often terminate in an animal's head, *e.g.* that of a horse, a dog, a lion, or a swan (*cf.* fig. 104 above). The cheaper terracotta lamps are freely decorated with designs taken from daily life or mythology. Numerous specimens of these lamps will be seen in Table-Case B in the Fourth Vase Room. A very elaborate example (No. 258) in the form of a ship is seen here in the bottom of Case 32, where the numerous holes for wicks should be noted. A peculiar variety of clay lamp is that with a central tube for fastening on to a spiked support. Such lamps are found mainly in Sicily, and on the North coast of Africa, and are of late Greek date.

Two are shown in Case 31 (No. 259). The lamp fillers, as may be seen from the bronze specimen exhibited, closely resembled the lamps themselves (No. 260).

Besides lamps, lanterns were also largely in use, especially for outdoor purposes. Such a portable Roman lantern (in Case 32) is here illustrated (No. 261; fig. 106). It is cylindrical in shape and has a hemispherical cover, which could be raised from the body of the lantern. The latter was enclosed with plates of some transparent material such as horn, bladder, or linen. Bladder was a cheap substitute for horn, and Martial in an epigram<sup>1</sup> makes a lantern say:

"Though not of horn, do I appear less bright?  
Can you detect the bladder-wall at sight?"

That talc was also used is shown by the fact that several of the lanterns in the Museum at Naples have their walls made of this material. Just below the lantern is a small bronze statuette, which has formed the body of a knife (No. 262). A grotesque figure is walking with a lantern in his right hand, and a basket slung over his shoulders. It was found at Behnesa, in Egypt,

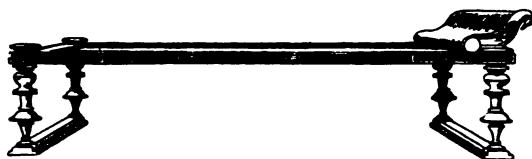


FIG. 107.—BRONZE COUCH (RESTORED).

and probably represents a sportsman returning in the evening with his spoils. The lantern carried by him very closely resembles the one described above.

(6) **General furniture.**—Most of the objects shown in Cases 27, 28, are of Roman date, but Roman furniture was so largely derived from the Greek that they may be regarded as illustrating Greek furniture as well. A bronze couch (No. 263) has been wrongly restored as a seat. The two sections of the couch, now placed one above the other, were originally set at either end, and connected by a long wooden framework. The curved pieces of bronze, ending in medallions representing busts of Satyrs and heads of mules, and heads of Medusa and ducks respectively, now put underneath the seat, are really end-pieces of the support placed at the extremity of the couch. (See the

<sup>1</sup> Mart., xiv. 62:

Cornea si non sum, numquid sum fuscior? aut me  
Vesicam contra qui venit esse putat?

restoration of a similar couch annexed, fig. 107.)<sup>1</sup> Several supports from couches are seen in this Case, generally terminating in the head of a horse or mule. Below the couch is a small bronze stool (No. 264), without arms or back, of a type not uncommon at Pompeii. Two tripods with expanding legs are placed in the bottom of Cases 27-28. One of these (No. 265) has an arrangement similar to that of the candelabrum No. 255, whereby it could be heightened at will. These tripods were used as small tables. A well preserved wooden table-leg (No. 266) in the form of a dog springing up, is seen in Case 26. It was found at Kertch (the ancient Panticapaeum) in the Crimea. Ancient objects of wood are rarely preserved except in Egypt, but S. Russia has yielded a relatively large number of such antiquities.

(237) *Cat. of Bronzes*, 2573-4; (241) *Archaeologia*, XLIII., p. 250 ff; (247) and (248), *Cat. of Vases*, IV., F 259 and F 267; (261) Cf. *Arch. Anz.*, 1900, p. 192 ff.; (263) *Cat. of Bronzes*, 2561; Ransom, *Couches and Beds of the Greeks*, etc., p. 98, pl. 9; (266) Cf. *Ant. du Bosph. Cimm.*, pl. lxxxi, where a restoration of a table with a leg of this kind is shown.

On the Greek house generally, see Daremberg et Saglio, s.v. *Domus*, and E. A. Gardner in *Journ. Hell. Stud.*, XXI. (1901), p. 298 ff.; and *id.* in *Camb. Comp. to Gk. Stud.*, p. 551 ff. On the Roman house, see Daremberg et Saglio, *loc. cit.*, and Mau-Kelsey, *Pompeii*.

## XI.—DRESS AND TOILET.

### (Table-Case F.)

**Greek Dress.**—The dress of the Greeks is remarkable for its simplicity. There was really only one type of garment, but by differences of size, material, and arrangement, it appears in many forms. The essential character of all Greek clothes is that they were rectangular pieces of cloth, which could be draped in various ways, according to the fashion of the day or the fancy of the wearer.

The earliest dress of women which is represented in art (fig. 109) is that which was known as the Dorian *chiton*, or tunic. It was an oblong sheet of woollen cloth, measuring rather more than the height of the wearer, and about twice the span of her

<sup>1</sup> After the restoration of a couch from Boscoreale given in *Arch. Anz.*, 1900, p. 178.

arms. This blanket was first folded over along its upper edge, so that its height was only from the feet to the neck, the overlap reaching to the waist. It was next doubled down the middle in the other direction, with the overlap outside. Then the wearer stood inside the folded cloth, and, having the open ends on her right, pinned the two sides together above each shoulder (see the diagram in fig. 108). The tunic then fell into position about the figure, leaving the arms bare, as in the illustration, which is taken from a toilet-box (E 772) in the Third Vase Room (fig. 109). The dress in its simplest form was now complete, but as one side of it was open, a girdle was usually worn to keep the edges together. Still a great part of the nude figure was visible, and at Sparta, where Dorian manners were preserved in their primitive severity, the white thighs of the maidens were uncovered

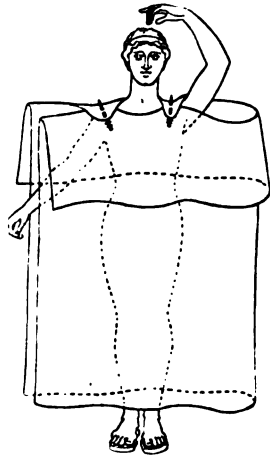


FIG. 108.—DIAGRAM ILLUSTRATING THE ARRANGEMENT OF THE DORIAN *Chiton*.



FIG. 109.—THE DORIAN *Chiton*.

as they walked.<sup>1</sup> Elsewhere the open side was partially or completely sewn up, and in this case the tunic could no longer be folded

<sup>1</sup> See Plut., *Lycurg. et Num. Comp.*, iii. 5.

round the body, but was put on over the head. Often when a girdle was worn the dress was pulled up underneath it, and then dropped over to form a loose blouse. Sometimes there were two girdles, and the chiton was twice pulled up, or the overlap was longer, and a girdle was tied over it. It is easily understood that such a dress was capable of infinite variety of arrangement. The dangerous method of fastening the shoulders with long straight pins (see the specimens illustrated on page 140), of which the points were usually stuck up towards the cheeks of the wearer, is alluded to by ancient writers. In the *Iliad*, when Aphrodite has been wounded in the hand by Diomedes, and returns to Olympus complaining of the hurt, Athena mocks her by saying that in caressing one of the long-robed Achæan women she has torn her hand on a golden pin.<sup>1</sup> According to Herodotus,<sup>2</sup> it was the long pin which brought about the disuse of the Dorian dress at Athens. As the native costume of Greek women, this tunic was universally worn down to the beginning of the sixth century B.C. About that time Athens was disputing the command of the sea with the island state of Aegina, and in a raid into the neighbouring territory the Athenians were overtaken by a disaster from which only one man escaped. He returned alone to Athens and told his tale; but when the wives of his lost companions heard it, they crowded round him, each asking where her husband was, and stabbing him with the long pins of her garment until he died. In horror at this deed the Athenians ordered their women-folk to change the fashion of their dress from the Dorian to the Ionian chiton, which, being not of wool but linen, was not fastened with these long pins. But the Dorian chiton was not altogether superseded. It continued in use as the dress of young girls, while the Ionian fashion was adopted by women of maturer age.

The Ionian chiton, which was thus introduced, became the ordinary undergarment of women, in Italy as well as Greece, throughout the classical period. It was of the same shape as the Dorian tunic, but being of fine linen instead of wool its arrangement was slightly modified, and a mantle or wrap was worn over it to make up for the thinness of the cloth. It was much fuller than the Dorian dress, and is represented as hanging in a multitude of crinkled folds. The overlap was usually omitted, and the side on which the two ends met was always sewn up, while on the shoulders the top edges were fastened together by stitches or buttons or brooches to form loose sleeves on the upper

<sup>1</sup> *Il.* v. 421 ff.

<sup>2</sup> v. 87.

arms. This construction is plainly shown in a drawing on the inside of a cup (E 44) by the artist Euphronios, which represents a woman in the act of adjusting her tunic (fig. 110). She is tying the girdle round her waist, while with her arms she holds up above the girdle the loose folds which form the blouse. In this picture the peculiar texture of the Ionian chiton is also shown: above the girdle, where the weight is taken off the stuff, it shrinks together in elastic creases, while underneath, the skirt of the garment hangs by its own weight in tightly stretched folds. The material was soft and heavy, yet thin and transparent enough to reveal the forms of the figure beneath it. It is only in a dressing scene, such as this, that the Ionian chiton is represented alone. Otherwise a heavier dress was worn above it; sometimes this was the Dorian chiton in its usual form or pinned on one shoulder only; sometimes the cloth of the Dorian chiton was draped round the body in a different way, and became not a tunic but a mantle (*himation*). These mantles were of various shapes and sizes, though always rectangular, and their arrangement did not follow any fixed rule. Distinct fashions, however, in the wearing of the overmantle can be remarked at certain periods. Thus, when the Ionian dress first came into use



FIG. 110.—THE IONIAN *Chiton*.

at Athens, an extraordinary elaboration was cultivated, the folds being arranged with such precision as to suggest that the garment is not a rectangular wrap, but a made-up shawl artificially pressed and gathered. If this opinion is right, it was the only time in the history of Greek dress that such a departure from simplicity occurred. The shawl was hung over the right shoulder and under the left arm; from this the folds fell in points of uneven length as far as the waist or the knees. This style of dress is best known from a large series of statues which were discovered in excavations on the Acropolis of Athens. They are relics of the city which was destroyed by the Persians in 480 B.C., and give an accurate date for the prevalence



of the fashion. The type is represented in a statuette in the Bronze Room (fig. 111): the lady stands in an attitude of archaic severity, and holds up with her left hand the skirt of the soft Ionian chiton which is underneath the shawl.

The outer garment was afterwards larger than this, as well as



FIG. 111.—GREEK BRONZE STATUETTE, ILLUSTRATING AN EARLY FASHION OF WOMEN'S DRESS. 1:2.



FIG. 112.—TERRACOTTA STATUETTE OF A LADY OF THE HELLENISTIC PERIOD. 1:2.

more simply arranged. Often the whole figure was wrapped in the mantle, which was also drawn over the mouth and the back of the head. This heavy style was favoured in the fourth and third centuries B.C., and constantly appears in the most numerous products of that period, the terracotta statuettes from Tanagra and elsewhere. Fig. 112 is from one of these, and others in the

Terracotta Room show very clearly the beautiful and varied draperies of the himation.

A similar dress was worn by men in early times, when the women wore the Dorian chiton, and it continued in use as a ceremonial and festal attire of elderly men, minstrels and charioteers. It is illustrated in a drawing of Peleus by the vase-painter Amasis (?) (fig. 113), in which the soft texture of the long white Ionian chiton is indicated by wavy lines, and the heavy mantle hangs stiffly across the shoulders. Thucydides says that the Spartans were the first to adopt a simpler dress, in which the differences of rank and wealth were less strongly emphasised. By this change the long tunic was discarded, and either a short form of the same garment, which had been in use before for outdoor exercise, was adopted in its place, or the outer cloak was worn alone. The short tunic was worn as before by men engaged in active



FIG. 113 — PELEUS  
WEARING THE  
IONIAN Chiton.

pursuits, and by boys, workmen and slaves. A common fashion of wearing it was to fasten the shoulder on one side only, so that the right arm and breast were free for violent movement. A series of statuettes in the Bronze Room represents the blacksmith god Hephaestus in this working garb (fig. 114). Artemis, the goddess of the chase, wears a similar tunic, and it was the dress which the soldier wore beneath his armour (figs. 66, 71). The ordinary costume of the citizen was the himation or a mantle of smaller size. With this the right shoulder was usually left free, as with the tunic; it is the common dress of men on the red-figure Athenian vases (see the Third Vase Room), from one of which (E 61) the illustration is taken (fig. 115). Men of leisure or high rank affected a more elaborate



FIG. 114.—BRONZE STATUETTE  
OF HEPHAESTOS, WEARING  
THE SHORT Chiton. 2:5.

arrangement of the himation, by which the whole body was enveloped and the free movement of the hands impeded. The statue of Sophokles in the Lateran Museum at Rome is a good example of the care which a cultivated man of the fifth century bestowed upon the adjustment of this garment (fig. 116).

Other mantles were of various sizes and were distinguished by many names. The *chlamys* was the smallest and differed from the rest also in shape, though its scheme was still rectangular. It was rather longer in proportion to its width, and was clasped



FIG. 115.—MAN WEARING THE *Himation*. (From a vase of Hieron.)



FIG. 116.—STATUE OF SOPHOKLES WEARING THE *Himation*.

round the neck by a brooch. Its origin was in Thessaly, where it was the cape of the native horseman, and it continued to be used for this purpose in the rest of Greece. Young men wore it, especially when riding, and it was a light and convenient dress for travellers. A young horseman on a cup by the painter Euphronios (fig. 117) has a gaily embroidered *chlamys* hung evenly across his shoulders, and underneath is seen the skirt of the short *chiton*.

All these garments, both of men and women, were dyed in various colours and decorated with embroidered bands. The Dorian *chiton* of the lady from the François vase (fig. 133) has a coloured lining, which is seen on the overlap, and embroidered

bands of two patterns. Peleus has embroidered borders on his Ionian chiton, and his overmantle is dark in colour (fig. 113). The embroideries on the bronze statuette (fig. 111) are rendered by silver inlay, and an elaborate design is represented on the chlamys (fig. 117). An examination of the white Athenian vases in the Third Vase Room or of the statuettes in the Terracotta Room affords abundant evidence of the brilliant colours of Greek clothing, which are inadequately represented in other works of art.



FIG. 117.—A HORSEMAN WEARING THE *Chlamys*.

**Roman Dress.**—The dress of Roman women was the same as that of the Greeks of the Hellenistic period, who are vividly portrayed in the terracotta statuettes (fig. 112). Their undergarment was the Ionian chiton, now called *tunica*, of which two were sometimes worn together, and the overmantle was the Greek himation, by its Roman name, *palla*. Only the Dorian chiton was not worn by the Romans.

For men there was also a tunic similar to that worn by the Greeks; but in place of the himation the Roman *toga* was worn, a garment of entirely different shape. In the relief of a cutler's shop, which is exhibited in Case 41, the shopman wears the tunic

without a belt, while the customer, who has just come in from the street, wears the toga as well (fig. 179). In that of the forge, in Case 48, both the smiths have the tunic alone, but with the right shoulders unfastened and the skirts girt up to the knee in Greek fashion (fig. 178 ; compare fig. 114). Yet the Roman tunic seems already to have departed from the Greek pattern in having sleeves, though only to the elbows. Sleeved tunics were not unknown to the Greeks, whose slaves are often represented in this dress ; but it was a foreign habit, and as such avoided. Among the Romans too the long-sleeved Persian tunic was regarded as a dress of effeminate luxury, but in the later Empire, in Christian times, it was in common use, and appears in the mosaics of the sixth century churches at Ravenna. Knights and senators wore a tunic decorated with two purple stripes, which ran vertically from

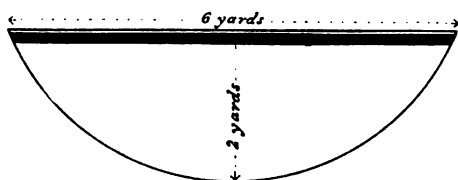


FIG. 118.—DIAGRAM ILLUSTRATING THE SHAPE OF THE TOGA.

the shoulders (fig. 120). The senator's stripes were broad, the knight's narrow.

With the growth of Greek influence in the first century before Christ, the himation was sometimes worn over the tunic, and the practice increased in the Empire, until in the Ravenna mosaics it is the only mantle. But Cicero held it to be a serious misdemeanour that Verres, as a Roman officer, wore Greek dress in Sicily, and when, on another occasion, he had to defend Rabirius Postumus against a similar charge, he referred his client's change of costume not to choice but to necessity, he having been at the time in the hands of Ptolemy at Alexandria. The toga was the badge of Roman nationality ; hence to discard it was an offence against the State.

The shape of the toga was roughly semicircular, the straight edge being about six yards long and the width in the middle about two yards, as in the diagram (fig. 118). The simplest mode of putting it on was to place one end on the left shoulder, with the straight edge nearest the centre of the body and the point almost

touching the ground. The left hand would be just covered by the curved edge. The rest was then passed behind the back, over or under the right arm, and over the left shoulder again, so that the point hung almost to the ground behind. This was also a method of wearing the Greek himation, and it is difficult to distinguish the two garments when so arranged; but a close examination will discover the sharp point and the curved edge in the case of the toga. At the end of the Republic and under the Empire, to which period most of the monuments belong, a more elaborate fashion



FIG. 119.—BRONZE STATUETTE OF A ROMAN WEARING TUNIC AND TOGA. 1:2.

was followed, which gave less scope for individual variety. A greater length was hung over the front of the left shoulder, so that the end just lay on the ground, and the part which went under the right arm was doubled and so adjusted that the straight edge hung in a bow (*sinus*) across the body, while the curved edge fell down to the feet as before. The superfluous length of the first end was then drawn up behind the belt-like doubled edge (*balteus*), and hung in a knob over it (*umbo*). Fig. 119, from a statuette in the Bronze Room, shows the complicated arrangement very well: the first end is seen between the feet, and the

straight edge reappears in the loose knob at the waist. From there it goes over the top of the head, behind the right arm, in front of the right knee, across the body and over the left shoulder, from which it hangs down behind.

Free-born children and the higher magistrates were distinguished by a purple stripe on the toga. It was woven along the straight edge (fig. 118), and is illustrated, together with the striped tunic, by a figure from a wall-painting at Pompeii (fig. 120). Here, as in the bronze statuette, the edge of the toga is drawn up



FIG. 120.—A ROMAN SENATOR WEARING THE TUNIC WITH BROAD STRIPE AND THE Toga Praetexta.

from behind to veil the head, as was the usage at sacrifice and religious ceremonies. In mourning the purple stripe was concealed; this was done by turning the garment inside out (*mutare vestem*). Those who wore no stripe took a dark-coloured toga in mourning, the ordinary toga being white. Triumphant generals and other great officers wore a purple toga as a festal dress, and this was afterwards adopted by the emperors. Candidates for elections appeared in togas artificially whitened with chalk: hence their name (*candidus* = white).

An affectation of the Empire was to press the folds of the toga into stiff and conventional schemes. The arrangement was done beforehand by slaves, who crimped the folds with tongs. Such artificial pleats

are seen in the statuettes of the Lares, the house-gods, many examples of which may be seen in the Bronze Room (fig. 121). In this figure the rest of the toga is not draped, but twisted up and tied round the body like a belt (*Cinctus Gabinus*), a convenient method of disposing of the cumbrous garment when freedom of movement was desired. In the Lares the arrangement was due to some form of ritual; it is also said to have been the usage in time of war.

Many other outer cloaks were worn, both by men and women. The Greek chlamys is often seen, and a common cloak for travelling was the *paenula*, a cape with a hood.

**Head - and foot-coverings.**—Both the Greeks and the Romans covered their heads, when necessary, with their loose mantles (figs. 112, 119, 120), and hats were not in general use. Riders and travellers sometimes wore the Thessalian *petasos*, a hat with a raised crown (fig. 117), or the Macedonian *kausia*, which was flatter in shape. Sailors and workmen wore a conical felt hat (*pilos*), as in the statuette of the blacksmith Hephaestos (fig. 114). Women are sometimes represented with a circular hat which rises to a high point in the centre (fig. 112).

In the footwear there was more distinction. The Romans had a national foot-covering, the *calceus*, which was always worn with the toga. Part of Cicero's charge against Verres was that the Roman Praetor wore sandals, as well as other Greek dress. The *calceus* was a leather boot reaching well above the ankle and bound with thongs, which were fastened to the sole and heel, and after being wound round the leg, were tied in pairs in front. The number and arrangement of the thongs were regulated according to the rank of the wearer. Senators had two pairs, which were tied one above the other. Their boots were also made of red leather, and were adorned with an ivory crescent on the toe. Ordinary citizens doubtless had calcei of a simpler kind, such as the boot which the negro slave is represented as cleaning in the bronze statuette (No. 267; fig. 122).

Another Roman boot was the *caliga*, for military use. This was also bound up the leg with thongs, but the actual foot-covering, as illustrated by a cast from a relief in the Third Graeco-Roman Room (No. 268), and by a marble foot (No. 269), was more after the fashion of a sandal, laced on the instep. A leather shoe, which was found in London, has the same close network at the heel (No. 270).

The sandals were similar, but had fewer straps, and these passed between the toes in front. A Greek vase in the shape of a foot (No. 271), a work of Attic fabric of the early fifth century B.C.,



FIG. 121.—BRONZE STATUETTE OF A LAR, SHOWING THE *Cinctus Gabinus*. 2:5.



shows a very simple form of sandal, which becomes more elaborate, without departing from the type, in the foot of the Hermes of Praxiteles (No. 272; fig. 123), dating rather more than a century later. Other vases and models illustrate similar sandals.



FIG. 122.—BRONZE STATUETTE OF A NEGRO SLAVE CLEANING A BOOT (No. 267). 1 : 2.

Greek boots were made like the Roman *caliga*, by winding the strings of the sandal up the leg; but a more substantial boot was used by sportsmen and travellers (see fig. 117). It is represented here by some models (Nos. 273-5), and bears a great resemblance to the modern lace-boot. Although the upper part of the sandal was light, the sole was usually thick and heavy; the reason being that sandals were for outdoor wear, and at home both men and women went bare-foot. A well-preserved pair of soles is exhibited (No. 276). They are

made of wood and shod with a bronze plate, which is held in place by iron nails. Another pair from Egypt is made of cork, and the edges have been gilt (No. 277). The hob-nails in the sole were sometimes arranged in such a way as to impress a word or symbol on the ground. On a vase in the shape of a boot (No. 273) the nails form the letters *alpha* and *omega*, and between them is a mystic symbol, the *swastika*. A delicate gold model of a boot (No. 275) has ΠΑΤΟΥ on its sole, the Greek word for *walk*. A shoe has been found in Egypt on which the nails were so arranged as to leave in every footprint of the lady who wore it the fascinating legend ΑΚΟΛΟΥΘΕΙ, *Follow me*.

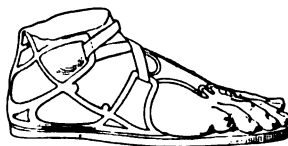


FIG. 123.—FOOT OF THE HERMES OF OLYMPIA (No. 272). 1 : 9.

On Greek Dress, cf. Lady Evans, *Greek Dress*; on Roman, Heuzey in *Rev. de l'art ancien et moderne*, 1897. See also W. Amelung, *Die Gewandung der alten Griechen u. Römer*, Leipzig, 1903 (Text to Cybulski's *Tabulae quibus antiquitates Graecae et Romanae illustrantur*); Daremberg et Saglio, s.v. *Pallium*, *Peplos*.

**Toilet.**—In the most personal aspects of life and manners there is least room for change, for in the course of ages it is not man that has altered, but his surroundings; and the study of such intimate details reveals a close similarity between the ancient and the modern worlds. So in the cult of the toilet there will be found no novelty to excite surprise, but the modern votary will rather wonder that her ingenious devices are as old as vanity itself.

To begin with the more necessary implements, the combs go back to a high antiquity. An ivory comb from Enkomi in Cyprus dates from the Mycenaean age (No. 279; fig. 124). It is of simpler form than later combs, having only one row of teeth. The others are of the Greek and Roman periods, and are made both of wood and bone. The usual pattern is that of the modern tooth-comb, with a row of teeth on each side of the body—one coarse and one fine. There are wooden examples from Kertch, in South Russia (No. 280). More elaborate is the ivory piece, which is decorated with reliefs, a Gryphon and a lion on one side and two cranes at a fountain on the other (No. 281). Another of good Roman period is carved by an amateur hand with an inscription, doubtless in compliment to the lady to whom it belonged (No. 282; fig. 124).

The legend reads *MODESTINA·V·H·E·E*—the four letters at the end being perhaps abbreviated epithets of the fair Modestina, *V(irgo)* *H(onest)* *E(t)* *E(gregia)*. A different type appears in the triangular pocket-comb, which fits into a protecting case (No. 283; fig. 124). This belongs to the end of the Roman Empire, the fourth century A.D., and may already show the influence of barbarian art. Similar combs were brought to England by the Danes, and some of them, which have been



FIG. 124.—IVORY COMBS, OF THE MYCENAEAN AND ROMAN PERIODS (Nos. 279, 282-3). 1:3.

found at York and elsewhere, are exhibited in the British and Mediaeval Department.

The razor is another toilet instrument which existed in the earliest times. No prehistoric specimens are in this collection,

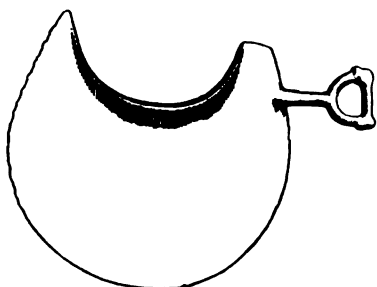


FIG. 125.—BRONZE RAZOR OF PRIMITIVE SHAPE (No. 284). 1:2.

but a primitive shape is represented by two circular blades with stirrup-like handles (No. 284 ; fig. 125). Others are of square spade shape, with a twisted loop handle and a hole in the blade. One of these is from Athens (No. 285 ; fig. 126). A third type is shown in three razors of Phoenician origin (from Sardinia

and Carthage), with long hatchet blades (No. 286 ; fig. 127). These are ornamented with engraving, and have handles in the

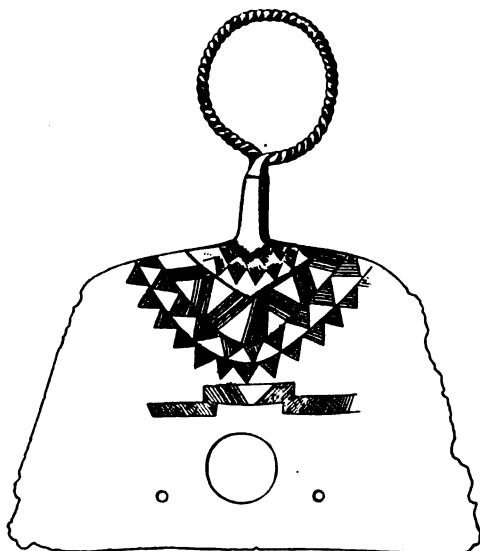


FIG. 126.—BRONZE RAZOR FROM ATHENS (No. 285). 1:2.

shape of swans' heads. All are made of bronze, and were no doubt capable of taking an edge so keen as to render them far more efficacious than their present appearance would suggest.

Next to the razors are placed various tools of which the functions are easily understood. There are several nail-files with a roughened surface, and a smooth notch for polishing (No. 287 ; fig. 128). Two of these are combined with ear-picks, which were in general use at Rome. They have a minute bowl at the end of a slender arm. A very elegant ear-pick, which has a leaf-shaped scraper at the other end, is made of silver (No. 288 ; fig. 129). Others end in a sharp point, which may have been used either for



FIG. 127.—BRONZE RAZOR FROM SARDINIA (No. 286). 3 : 5.



FIG. 128.—BRONZE NAIL-FILE (No. 287). 1 : 2.



FIG. 129.—SILVER EAR-PICK (No. 288). 3 : 5.

a tooth-pick or a *stilus* pen (cf. p. 185). In the latter case, the ear-pick would no doubt have served to stimulate the thoughts of the unimaginative writer. Another ear-pick is combined with a pair of tweezers and some other tools now lost (No. 289). The tweezers were used for plucking out such hairs as Roman fashion deemed unsightly.

For mirrors the ancients were at a disadvantage. The use of glass was known, but was not common, and the ordinary reflecting medium was a sheet of burnished metal. There are, however, two genuine looking-glasses—one in a leaden frame, from Olbia (No. 290), and the other set, with several fragments, in a plaster slab, from Gheyta, in Egypt (No. 291). The glass was probably

backed with foil, and it is remarkable that the reflectors are convex, so that the image must have been distorted. A similar surface is attempted on the square sheet of metal, which is glazed with a vitreous enamel (No. 292).

The more usual metal mirrors have two principal forms: a circular reflector, mounted on a handle like the modern hand-glass, which is represented by specimens from Naukratis (No. 293), and a similar disc enclosed in a folding box (No. 294). Both these varieties were often decorated with engraving (fig. 134), and the handles were sometimes modelled as statuettes. In the Bronze Room there are large collections of all types. A small pocket-mirror in this Case has on one side of the bronze box a head of Nero, and on the other the god Dionysos standing by a vine (No. 295). The disc is silver-plated, like most of these examples. Two similar boxes have been turned out of large brass coins of Nero (No. 296). A fragment of a silvered mirror from Amathus in Cyprus has a palm-tree engraved on its face (No. 297). Though the design indicates that this side is the front, yet the reflector was the convex back, and thus, in a spirit quite foreign to Greek art, the purpose of the thing was subordinated to its decoration.

Other relics of the dressing-table are the toilet-boxes and scent-bottles. There is a Greek toilet-box from Naukratis, still coloured by the rouge which it contained (No. 298); and another has a carved wooden lid in the shape of a woman's head of great beauty (No. 299). A leaden box was found in a Greek tomb at Halikarnassos (No. 300), and others of bronze and ivory date from the Roman period. Most of the wooden boxes are carved in fantastic or frivolous shapes: a swimming duck, a crouching boar, and a shoe (Nos. 301, 302, 303). These are divided into compartments for the various powders, and some blocks of paint are still preserved. For liquid ointments there are an alabaster box (No. 304) and two bottles of the same material, and remains of a leather bottle with its cork (No. 305). An Etruscan bronze *cista*, which stands on three human feet, contains a set of movable tubes, each for a different unguent (No. 306). The lid of this receptacle was crowned by the small bronze statuette which stands beside it. Besides cosmetics for the complexion, the toilet-boxes may have held tooth-powders, for which there are many receipts in the works of ancient writers on medicine.

**Jewellery.**—Among the jewellery for personal adornment there are pins for hair and clothes, finger-rings and earrings, bracelets and necklaces. Although the use of these is of great antiquity,

most of the types are still reproduced in modern work, and the objects explain themselves.

The rings are generally set with an engraved gem or bezel; some have revolving scarabs which are pierced through the middle (No. 307), another has a gold intaglio portrait of the Empress Faustina (No. 308), while an enormous bronze ring has the design cut in the bezel itself, a double head of Hermes and a Seilenos (No. 309). These examples are in bronze and of poor workmanship, but they serve to illustrate the general style of ancient rings. A great number in gold and silver, with the rest of the antique jewellery, are exhibited in the Gold Ornament and Gem Room, where the subject can be more adequately studied. The intaglio designs were for use in sealing, which was more commonly practised by the ancients than it is now. Others have a purely decorative purpose, and were worn in profusion. The bronze hand (No. 310) has rings on the upper joints of the fingers, in accordance with a common fashion of the Roman Imperial period. The Greeks of an early period did not usually wear ornamental rings, although signets were in constant use, and it was not until the fourth century B.C. that rings were worn for display. In Rome there were restrictions

on the use of the gold ring, but these were lessened as time went on, until in the late Empire they practically disappeared. Betrothal rings were customary among the Romans, but in Greece there is no record of their use. A gold betrothal ring is shown in Case 95 (No. 48).

The bronze earrings are from the site of the temple of Artemis at Ephesus, and are earlier than the sixth century B.C. (fig. 130). Two types are represented; the swelling hoop of wire, which hung like a liquid drop (No. 311), and the heavy coil, which was suspended from a ring (No. 312). Both are primitive, but the shapes occur in Greek and Roman jewellery of all periods, with more elaborate decoration.

A favourite form of bracelet was modelled in imitation of a snake coiled round the arm (No. 313). The same design appears also in a finger-ring (No. 314). Other bracelets end in heads of



FIG. 130.—GREEK BRONZE EARRINGS OF EARLY DATE, FROM EPHEBUS (Nos. 311-12). 3:4.

animals: a heavy silver piece from Kameiros has lions' heads (No. 315), and rams and goats are often represented. Snake-coils of large size were worn on the legs; a terracotta torso from Ephesus has this ornament on its thigh, and a chain of beads is hung round the shoulders and crossed between the breasts (No. 316). Such chains were frequently worn in the fourth century B.C. and later.

The necklaces here exhibited consist of beads of painted terracotta and glass. Those of more precious materials are in the Gold



FIG. 131.—ROMAN IVORY  
HAIR-PINS (No. 321).  
1:2.

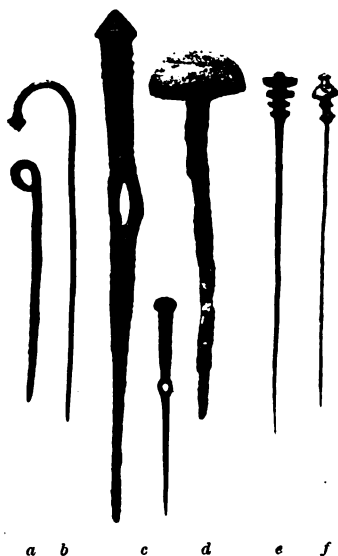


FIG. 132.—BRONZE AND SILVER PINS, OF  
MYCENAEAN AND GREEK PERIODS  
(Nos. 322-7). 1:2.

Ornament Room. The glass pendants (No. 317) have belonged to necklaces, and the large crescents of gilt bronze were similarly suspended. Links and studs of Roman times (No. 318) bear a striking resemblance to the modern articles, as does a coiled hook-and-eye which dates actually from the Primitive Italian period (No. 319). A peculiar fastening is seen in the double hooks which probably served to loop together the two sides of a shawl or cloak (No. 320). They are probably of Roman date, and come in some instances from the province of Gaul.

Some of the pins may have been used equally well to fasten

the clothing or to adorn the hair; but others were evidently designed to serve only one of these purposes. Those in carved ivory are plainly hair-pins (No. 321; fig. 131). The roughly-worked busts of Roman ladies of the Empire indicate the period to which the series belongs. The little statuette is intended to represent Aphrodite wringing the water out of her hair, after rising from the sea. A fine gold pin similarly modelled is exhibited in the Gold Ornament Room (Case H). The ivory hand, which holds a cone and is encircled by a serpent, has some magical significance, like the bronze votive hands in Case 105 (p. 47).

The metal pins are less elaborate. The simplest shape was straight and headless, a direct copy of the natural thorn which first suggested the idea. A very primitive head is seen on the small bronze pin which is bent round at the top (No. 322; fig. 132a). It was found in the island of Kalymnos, and belongs to the pre-Mycenaean age, in the second millennium before Christ. A silver pin is similarly bent, but as it has a head as well, is not so early (No. 323; fig. b). Another prehistoric type is represented by several bronze pins which were excavated from tombs of the late Mycenaean age at Enkomi in Cyprus (No. 324; fig. c). These are pierced with eyes in which chains were fastened to secure the pins to the dress or to each other. Three pins crowned by large ivory knobs come from the same site and belong to the same period (No. 325; fig. d). The bronze pin with a head made of several discs is Greek of the sixth century B.C., as it appears in the paintings of the François Vase at Florence, which is an Attic work of that date (No. 326; figs. 132e, 133). In other figures on the vase the chain which joined the pins is represented. Some pins from the temple of Artemis at Ephesus are of this pattern, and others are in the shape of fruits and flowers. Another classical type is the silver pin with a moulded head (No. 327; fig. 132f). Others of less remarkable designs were not peculiar to any period. Of the extremely long pins at the top of this case, one probably represents the *acus discriminialis* which was used to part and curl the locks of hair (No. 328). It is frequently shown in toilet-scenes on Italian



FIG. 133.—A WOMAN IN THE DORIAN *Chiton*, SHOWING THE PIN ON SHOULDER.



vases and mirrors. Fig. 134 is from an Etruscan mirror in the Bronze Room.

**Fibulae.**—Although the straight pin was used for fastening the dress, brooches or safety-pins were most commonly worn. This method of fastening was of early origin, and its use can be traced in all parts of Europe. One type was like the modern brooch with a flat decorative plate; but it was less frequent than the safety-pin, which was made of one length of wire. This pin, the



FIG. 134.—ETRUSCAN BRONZE MIRROR WITH ENGRAVED TOILET-SCENE, SHOWING THE USE OF THE *Acus Discriminalis*. 1:3.

*fibula*, experienced in the first centuries of its existence and in the hands of different peoples so many variations and developments of form, that these can be classified in distinct types, and their presence in tombs and other deposits affords valuable evidence of the date and origin of the objects with which they occur.

The simplest form of fibula is represented here by examples excavated at Enkomi in Cyprus, which belong to the end of the Bronze Age, before 1000 B.C. (No. 329; fig. 135). Greek safety-pins of the succeeding period, which is known from the character

of its art as Geometric, are also of simple design. They have plainly curved bows, which are sometimes strung with beads (No. 330; fig. 136), or moulded in bead-patterns (No. 331), and are distinguished by large plates which are often engraved (No. 332; fig. 137). Another early Greek type is decorated with figures of birds, modelled in the round (No. 333; fig. 138). All these examples come from the island of Rhodes. Similar types were excavated at Ephesus (No. 334). Some from Cyprus are quite distinct, and seem to have no connection with



FIG. 135.—FIBULA OF THE MYCENAEAN PERIOD (No. 329). 1:4.

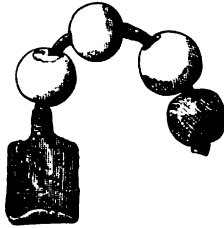


FIG. 136.—EARLY GREEK FIBULA (No. 330). 1:2.

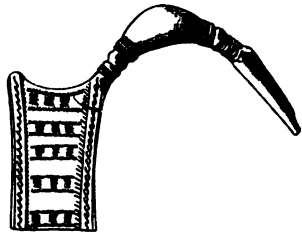


FIG. 137.—GREEK FIBULA WITH GEOMETRIC DECORATION (No. 332). 1:2.



FIG. 138.—EARLY GREEK FIBULA (No. 333). 1:2.

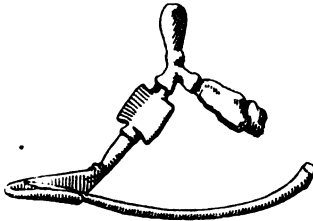


FIG. 139.—FIBULA FROM CYPRUS (No. 335). 1:2.

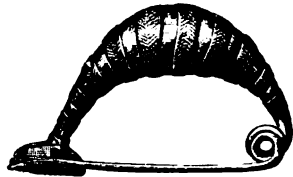


FIG. 140.—ITALIAN FIBULA OF LEECH SHAPE (No. 336). 1:2.

the others (No. 335; fig. 139). In the classical period the fibula was little used in Greece, in consequence of modifications in dress which rendered such fastenings unnecessary.

In Italy, on the other hand, the fibula flourished exceedingly. The plain wire original was soon elaborated. The bow was thickened, and came to resemble a leech or a boat (No. 336; fig. 140); the catch was elongated (No. 337; fig. 141); or the wire was bent into fantastic and serpentine shapes (No. 338), and the undulating bow was adorned with horn-like pairs of projections (No. 339). A curious development appears in the catch-

plate, which was originally the end of the wire rolled up in a spiral coil, but afterwards became a flat disc ornamented with a



FIG. 141.—ITALIAN FIBULA  
(No. 337). 1:2.

pattern which preserves the tradition of its origin (No. 340; fig. 142). Spiral coils constitute the whole decoration of a type of brooch which has been found in Central Europe, especially at Hallstatt, but occurs also in Greece and,

more rarely, in Italy (No. 341; fig. 143). Many of the Italian bows are strung with ornaments. Bronze discs and amber beads were frequently used (No. 342). The fibulae which came next in sequence are called, from the site in Switzerland where most remains of their period have been found, the *La Tène* types. These are distinguished by the turning back of the long catch towards the

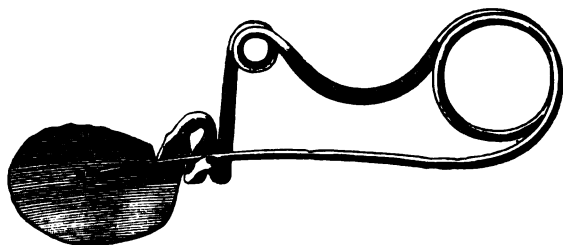


FIG. 142.—ITALIAN FIBULA (No. 340). 1:2.

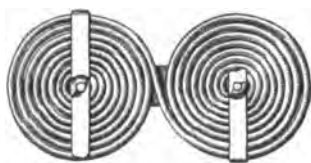


FIG. 143.—FIBULA OF *Hallstatt*  
TYPE (No. 341). 1:2.



FIG. 144.—FIBULA OF *La Tène*  
TYPE (No. 343). 1:2.

bow, with which it ultimately unites (No. 343; fig. 144). At the same time improvement was made in the spring, which becomes a double coil projecting on each side of the body. Fibulae of this type were superseded and absorbed by the eclectic patterns of the Roman Empire.

The Roman fibula was more like a brooch than a safety-pin, if a distinction can be drawn between the two: the bow tended to

become broad and heavy, while the pin was often made separately and attached by a hinge. But it shows a strong connection with the La Tène types, especially in the double coil of the spring, which was often protected by a sheath (No. 344). Even when the spring was no longer used, the fibula retained this cross-bow shape (No. 345; fig. 145). The elaborate bronze brooch in the form of a ribbed band passing through a ring (No. 346; fig. 146), is stamped underneath with the name of the maker (VLATI), in

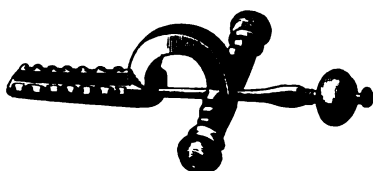


FIG. 145.—ROMAN FIBULA OF CROSS-BOW SHAPE (No. 345). 1:2.



FIG. 146.—ROMAN FIBULA (No. 346). 1:2.



FIG. 147.—LATE ROMAN ENAMELLED FIBULA (No. 347). 1:1.



FIG. 148.—LATE ROMAN ENAMELLED FIBULA (No. 348). 1:1.

the manner of the Roman pottery. Enamel and metal inlay was liberally applied in the decoration of the later brooches. A large collection with great variety of shapes is exhibited. The effect of the bright colours is best seen in the big round pieces which were popular in the third and fourth centuries A.D. (No. 347; fig. 147). Animal forms were also common at this time, and were similarly decorated with inlay (No. 348; fig. 148). These types were widely spread over the western provinces of the Empire, and continued in use among the nations who succeeded to the Roman power.

## XII.—WEIGHTS AND MEASURES.

## (Wall-Cases 41-44 and Table-Case H.)

**Greek Weights.**—In Case B of the First Vase Room will be seen the plaster model of a large stone object of triangular form, pierced towards the apex with a hole.<sup>1</sup> It has the design of an octopus on either side, and may with some probability be regarded as a standard hanging weight (64 pounds). This object was found by Dr. Evans at Knossos in Crete, in the "Palace of Minos," and may be dated roughly at 2000 B.C. A set of very early weights of the Mycenaean period from Cyprus is in Case 41, consisting of haematite objects in the form of sling-bolts



FIG. 149.—LEAD AND BRONZE WEIGHTS. 2:3.

(No. 350), passing in a series of gradations from large to small. No definite system can, however, be deduced from these weights.

In the historic period there were apparently two weight standards in common use at Athens, the Aeginetan and the Solonian. The standard weight of the Aeginetan system was the heavy mina of 9,722 grains (about  $1\frac{3}{4}$  lb. avoirdupois). The Solonian (Euboic) mina weighed normally 6,737 grains (nearly 1 lb. avoirdupois), but there was a special heavy mina in use which weighed exactly double the normal. This last was the original mina introduced by Solon, which gradually gave way to the light mina of half its weight. Weights of the Aeginetan and Solonian systems are here exhibited, which in many cases show considerable variation from the norm. The mina was subdivided into 100 drachmae, and the drachma into 6 obols. Certain stamped devices distinguish these Attic weights, viz., the astragalos or

<sup>1</sup> See *Ann. of Brit. School at Athens*, VII., p. 42, fig. 7.

knuckle-bone, the amphora, the tortoise, the dolphin, and the crescent. Fig. 149 shows three weights of the later Solonian standard, a mina in lead stamped with a dolphin and inscribed ΜΝΑ (7,010 grs.), a half mina in lead (3,399 grs.) with the device of a tortoise and the inscription ΔΗΜΟ (= δῆμον), "of the people," and a bronze weight of 4 drachmae (283 grs.) stamped with an amphora and the word ΤΕΣΣΑΡΕΣ. Sometimes a half tortoise occurs, as on No. 351, a quarter mina, or a half amphora, as on



FIG. 150.—BRONZE WEIGHTS OF ARTISTIC FORM (No. 355, etc.). 4:7.

No. 352, a one-third mina. Various other standards are represented in this Case, *e.g.* that of Kyzikos in Asia Minor, but these need not be particularly described. A noteworthy weight is the bronze one (No. 353), in the form of a series of rising steps, inscribed on the top ΔΙΟΣ. This is probably a temple-weight, very likely used to weigh votive objects. Weights of a similar type have been found at Olympia. The peculiar series of stone weights (No. 354) decorated with female breasts was found in the precincts of the temple of Demeter at Knidos, and may be regarded as temple-

weights, probably made as a votive offering. They do not seem to correspond to any known standard.

Some weights, especially when in bronze, served as standards. A good example is the large square weight from Herakleia in Bithynia, with a head of Herakles in relief (No. 355; fig. 150). It is inscribed "To the divine Augusti and the people" (*θεοῖς Σεβαστοῖς καὶ τῷ δάμῳ*) on the rim in front, and on the sides with



FIG. 151.—LAMP SHOWING A STORK WEIGHING AN ELEPHANT AND MOUSE. Diam.  $3\frac{1}{4}$  in.

the names of the aediles P. Clodius Rufus and Tertius Vacilius (wt. 41,494 grs., nearly 6 lb. avoirdupois).

A Greek inscription mentions weights in the form of a stag and a figure of Atalanta.<sup>1</sup> We have instances of weights of artistic form in these Cases. The hanging weights from steelyards in particular (No. 356; fig. 150) are often in the form of a head or bust. Weights in the form of a pig (No. 357; fig. 150), an astragalos (No. 358), etc., will be noticed.

**Roman weights.**—The standard was here the *libra* or pound,

<sup>1</sup> *Bull. de Corr. Hell.*, 1893, p. 4.

which weighed 5,050 grains, and was subdivided into 12 *unciae* or ounces, the ounce again being divided into 24 scruples. The Roman weights are here grouped according to multiples or

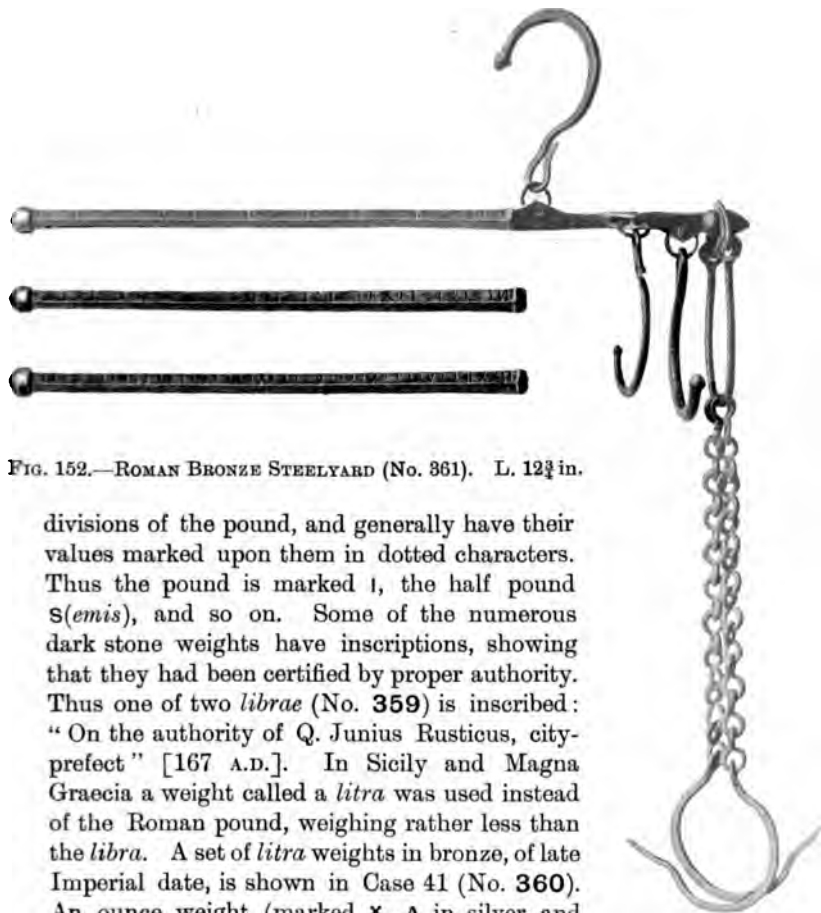


FIG. 152.—ROMAN BRONZE STEELYARD (No. 361). L. 12 $\frac{3}{4}$  in.

divisions of the pound, and generally have their values marked upon them in dotted characters. Thus the pound is marked *l*, the half pound *S(emis)*, and so on. Some of the numerous dark stone weights have inscriptions, showing that they had been certified by proper authority. Thus one of two *librae* (No. 359) is inscribed: "On the authority of Q. Junius Rusticus, city-prefect" [167 A.D.]. In Sicily and Magna Graecia a weight called a *litra* was used instead of the Roman pound, weighing rather less than the *libra*. A set of *litra* weights in bronze, of late Imperial date, is shown in Case 41 (No. 360). An ounce weight (marked  $\text{z}$  · A in silver, and weighing 389 grains), belonging to this series, is seen in fig. 149 above.

**Weighing Instruments.**—Of these there are two chief varieties, the simple balance (*libra*), and the steelyard (*statera*). The Greeks seem to have used the former only; the Romans used both. The use of the balance is illustrated by the Greek vase with the design of Hermes weighing the souls of Achilles and



Memnon, and by the Roman lamp showing a stork weighing an elephant and a mouse (fig. 151). The steelyard was widely used in the Roman world. Owing to its portability, it was doubtless much employed by hawkers and streetsellers, as at the present day. Out of the several exhibited here, one example, from Catania in Sicily (No. 361; fig. 152), may be described in detail. It consists

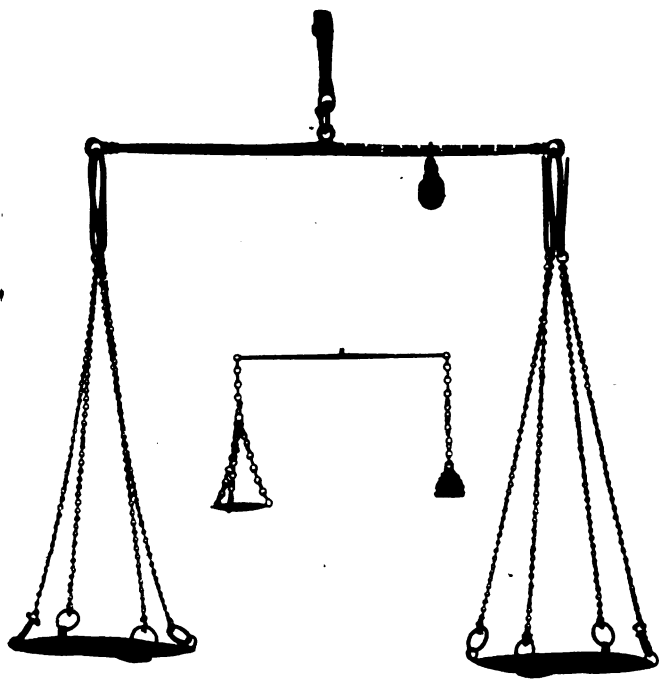


FIG. 153.—ROMAN BRONZE BALANCES (Nos. 362, 364). Ca. 1:4.

of a bronze rod of square section, divided into two unequal portions. The shorter portion has (a) two hooks suspended from chains attached to the end of the rod by a movable collar working in a groove (the object to be weighed was of course attached to these hooks); (b) three hooks, placed at intervals of about  $\frac{3}{4}$ ,  $1\frac{1}{2}$ , and 3 in. respectively from the collar, and suspended from small movable rings. These hooks are in different planes, corresponding to three of the four ridges in the longer portion of the bar. The bar is graduated on three of its four faces, viz., on the first with

nine divisions, each subdivided into twelfths. This scale was used when the steelyard was suspended by the hook nearest the graduated bar (as in the fig.). Objects weighing up to nine Roman pounds could thus be weighed by moving a sliding weight along the bar. The figure V will be seen at the fifth pound, the half pounds are marked by three dots, and the twelfths correspond to the *unciae*. The second face begins with VI and goes up to twenty-three pounds. It was used when the steelyard was suspended by the middle hook. The third face starts with XXII pounds, and goes up to fifty-nine pounds. As in the second scale, intervals of five pounds are marked by the figures V and X. Fifty pounds is indicated by the Greek letter N. This third scale was used in conjunction with the hook nearest the collar. The sliding weight (now lost) must have weighed about 17,000 grs. ( $2\frac{3}{4}$  lb. avoirdupois). All the other steelyards here shown work on this principle, though many have only two graduated scales and two suspending hooks.

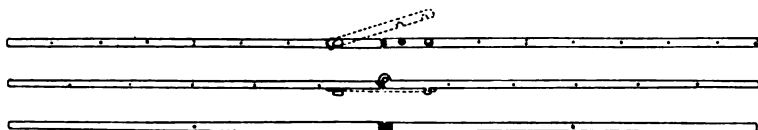


FIG. 154.—ROMAN BRONZE FOOT-RULE (No. 367). L. 292 mm.

The steelyard principle was also applied by the Romans to balances, with a view to avoiding the use of numerous small weights. An example is No. 362 (fig. 153), where one half of the bronze arm is graduated with twelve divisions corresponding to scruples ( $\frac{1}{4}$  of an ounce). The sliding weight would thus be used to determine weights of less than half an ounce. The bar of another balance (No. 363) had 24 such divisions for determining any weight below the ounce. An interesting little balance (No. 364; fig. 153) may be mentioned here. At one end is a fixed weight in the form of a head (of the Sun-god?). This balance was adapted to test the weight of an object weighing about 69 grains, perhaps a Roman coin such as the *denarius* or *solidus*.

**Measures.**—In Case H are a few examples of ancient measures and geometrical instruments. A Greek clay cup (No. 365), inscribed *ἡμικοτύλιον*, contains exactly half a pint. The Greek kotyle therefore, according to this standard, measured exactly a pint. The other measures are Roman. Nos. 366 and 367

are two Roman bronze foot-rules, measuring respectively 294 mm. (11·6 in.) and 292 mm. (11·5 in.). The normal Roman foot measured 296 mm., and was adopted under Greek influence, whereas the early Italic foot had only measured 278 mm. (slightly under 11 in.). Fig. 154 (No. 367) shows the subdivisions of these foot-rules. One side is marked by dots into sixteenths (*digiti*); another into twelfths (*unciae*); another into fourths (*palmi*). The foot-rule illustrated has the remains of a catch (indicated in the fig.) for keeping it rigid, when opened. The peculiar bronze



FIG. 155.—BRONZE PROPORTIONAL COMPASSES (No. 370). L. 7½ in.

instrument numbered 369 may have been a surveyor's pocket compass with a sliding pencil to allow of circles of different radii being described. The use of the hinged rod (now broken off) at the knobbed end is obscure. Possibly it was connected with the measurement of angles. There are several pairs of ordinary compasses and dividers, and also two pairs of proportional (2:1) compasses (No. 370). One of these is figured here (fig. 155). Notice the method of tightening by means of a wedge, with the object of keeping the compasses fixed in any particular position.

**Weights.**—(350) *Excavations in Cyprus*, pl. xi, 868, etc.; on Greek and Roman weights in general, see Pernice, *Griech. Gewichte*, and Daremberg et Saglio, s.v. *Pondus*; (353) Cf. *Olympia*, V., 801 ff.; (354) Newton, *Disc. at Halicarnassus*, II., pp. 887 and 804; (355) *Mon. dell' Inst.*, 1855, pl. 1; (359) *C.I.L.*, XIII., 10080 (10); (361) For the Roman steelyard, cf. *Jahrb. d. arch. Inst.*, XIII., p. 74 ff.; Vitruvius, *de Arch.*, x. 8, 4; (364) Cf. Daremberg et Saglio, s.v. *Libra*, fig. 4478.

**Measures.**—(365) *Cat. of Vases*, IV., F 595; (366) Cf. Daremberg et Saglio, s.v. *Pes*; *Anzeiger für schweizerische Altertumskunde*, N.F., 1907, p. 89 ff.; *Hermes*, XXII., p. 17 ff. and p. 79 ff.; *Ath. Mitt.*, IX. (1884), p. 198 ff.

### XIII.—TOOLS AND BUILDING.

#### (Wall-Cases 45–48.)

**Tools.**—These are exhibited in Cases 45–46. The objects for the most part speak for themselves, but attention may be called to one or two of the most interesting. Such is the Roman bronze set-square (No. 371; fig. 156), furnished with a base to enable it to stand. Its outer edges would be used by masons or carpenters to determine angles of  $90^\circ$  and  $45^\circ$  respectively. The inner angle of  $90^\circ$  would be useful for testing the true position of objects set at right angles to one another, such as the sides of a box, etc. The simplest type of set-square, that formed by two rods at right



FIG. 156.—ROMAN SET-SQUARE AND PLUMMET (Nos. 371, 373). 1 : 4.

angles to one another, is seen in No. 372. Notice the set of bronze plummets (No. 373), which were suspended from strings, and used to determine true perpendicularity. The one illustrated (fig. 156) has *Bassi*, “belonging to Bassus,” inscribed on it in punctured letters. Two other inscribed tools are of interest. The one is the sickle-like iron blade from, perhaps, a gardener’s knife, with the inscription “Durra made me” (No. 374), the other a finely made Greek bronze chisel, bearing the name of Apollodoros (No. 375).

**Building materials.**—Cases 47–48 contain objects illustrating the materials and methods of Greek and Roman builders. There are several Greek tiles dated by the impression of a magistrate’s name, *e.g.* “Under Aeschyliskos,” “Under Apollodoros,” the latter (No. 375\*) bearing traces of the feet of a dog which has run across the tile before it was dry. Parallel with these inscriptions

are those on the Roman tiles or bricks. These stamps were a kind of trade-mark, intended to guarantee the quality of the clay. The beginning of the inscription is marked by a small raised circle, and the information given includes the date (name of the Emperor or consuls), the name of the estate from which the clay comes, the name of the potter and his kiln, though all these pieces of information do not necessarily occur on the same tile. As typical examples may be given: No. 376, here illustrated (fig. 157), bearing the device of a pine-cone between two branches, and the inscription *ex fig(linis) M. Herenni Pollionis dol(iare) L. Sessi Successi*, "From the pottery of M. Herennius Pollio; baked by



FIG. 157.—ROMAN STAMPED TILE (No. 376).  
Ca. 1:3.

L. Sessus Successus"; and No. 377, with the device of a Victory, and the inscription: "Brick from the Publilian pottery, (made with clay from) the estate of Aemilia Severa." A large number of the estates from which the clay came were, it should be noted, owned by women. These tiles were used merely as facings to a main structure of concrete, and were generally covered with stucco.

The bronze dowels (No. 378) were employed for fastening together stone sections, such as the drums of columns. They are often in the form of truncated cones placed base to base, the thickest part being thus in the position where the strain was greatest (fig. 158*a*). Other dowels from the Mausoleum at Halikarnassos are in the form of bronze cylinders in collars of bronze. The cylinders were intended to drop from the collars into the sockets of the stones seen in the lower part of Case 45.

A series of bronze coverings (No. 379) for the pivots of doors reminds us of the fact that in ancient times most of the doors worked on a different principle from our own. The bronze-covered pivots (fig. 158*b*) turned in bronze sockets (*c*) fitted into the

lintel or threshold. This arrangement explains the allusions to the grating of doors met with in ancient writers.<sup>1</sup> Hinges of the modern type were, however, well known. Examples are to be seen in the bottom of Cases 47, 48, among them a hinge with the fragments of the wood, to which it was originally attached, still adhering (No 380).

Towards the end of the Republic and under the Empire the Romans devoted much attention to the adornment of their buildings, public and private. For this purpose marbles of every variety were imported from all parts of the world, while an elaborate system of wall-painting was also developed. Mamurra, an officer of Julius Caesar, is said to have been the first to veneer the walls of his house with marble. The columns in his house were all of solid Carystian or Lunensian marble.<sup>2</sup> The orator Crassus, M. Lepidus, and L. Lucullus were all noted for the display of marbles in their houses. A few selected examples from the Tolley collection of modern specimens of the marbles used in ancient Rome are here exhibited (No. 381). The whole collection comprises

some 700 specimens, so that we cannot be surprised that Pliny declines to enumerate the varieties known in his day, on account of the vastness of their number.<sup>3</sup> The simpler building materials used at Rome were, besides the tiles or bricks already mentioned, the hard limestone rock known as travertine and the volcanic tufa and peperino. A specimen of the last is shown here.

The place of hanging pictures in ancient houses was largely taken by fresco wall-paintings, several fragments of which are



FIG. 158.—BRONZE DOWEL AND DOOR-PIVOT (Nos. 378, 379). 1:2.

<sup>1</sup> Virgil, *Ciris*, 222:

Marmoreo aeratus stridens in limine cardo.

<sup>2</sup> Plin., *H.N.* xxxvi. 48.

<sup>3</sup> *H.N.* xxxvi. 54.

here shown. The floors of the houses were not covered with carpets, but were frequently decorated with mosaics, which might range from simple geometrical patterns in black and white (as in many of the specimens here seen) to elaborate pictorial designs. The construction of these pavements, out of small stone cubes (*tesserae*) set in cement, is clearly seen in the examples exhibited. Genuine mosaic was sometimes imitated in painted plaster. One or two such fragments can be seen in the Case.

(371) Cf. *Mém. de la Soc. des Ant. de France*, VII. série, III. (1902), p. 845, fig. 10; (373) Cf. Daremberg et Saglio, s.v. *Perpendicularum*; (376) *C.I.L.* XV. (1), 1180; (378) Newton, *Disc. at Halicarnassus*, II. (1), p. 97; (379) Cf. *Ann. d. Inst.*, 1859, pl. E; (381) Cf. Pullen, *Handbook of Ancient Roman Marbles*.

On Roman buildings generally, cf. Middleton, *The Remains of Ancient Rome*; Lanciani, *The Ruins and Excavations of Ancient Rome*; Mau-Kelsey, *Pompeii*.

#### XIV.—DOMESTIC ARTS.

##### (Table-Case G.)



FIG. 159.—WOMAN SPINNING (No. 382).  
Ht. of Vase  $8\frac{3}{4}$  in.

**Weaving, etc.—(a) Preparation of yarn.**—The process of spinning is clearly seen in the accompanying drawing from a Greek vase of the fifth century exhibited in this Case (No. 382; fig. 159). A woman is holding up in her left hand the distaff, a rod which is thrust through a ball of wool. With the fingers of her right hand she is twisting fibres drawn from the wool. The yarn is attached below to the top of the spindle, a rod of wood or metal with a disc (whorl) near the bottom to assist the rotation. The top of the spindle generally had a hook (seen in fig. 160 and in the above illustration),

which facilitated the attachment of the fibres. When some quantity of yarn had been twisted, it was cut away and wound round the body of the spindle, after which the twisting process was recommenced. An impressive description of the ancient spindle is given by Plato in the vision of Er at the end

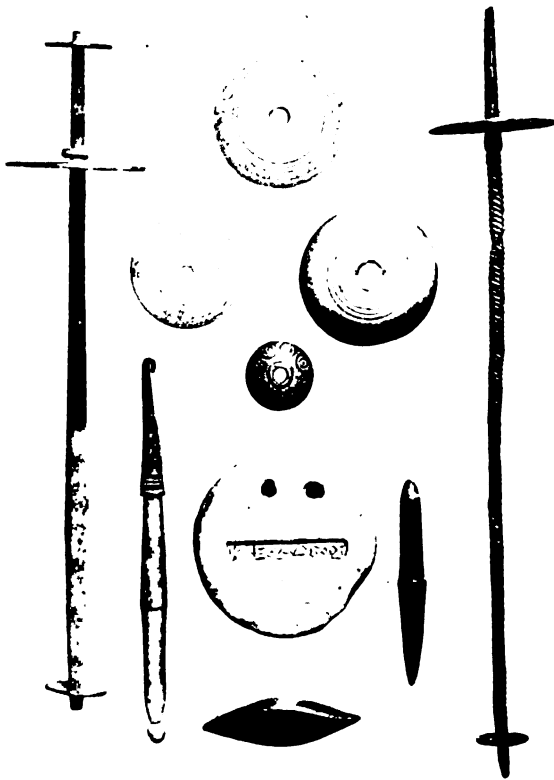


FIG. 160.—SPINDLES AND WHORLS. 2:5.

of the *Republic*,<sup>1</sup> where he likens the axis of the universe to the shaft of a spindle suspended by a hook of adamant, and the revolving starry heavens to a whorl made up of eight concentric rims, fitting one into the other like boxes. Two bronze spindles (No. 383) are seen in the Case and are illustrated on either side

<sup>1</sup> 616 c, d.



of fig. 160. In the same figure are shown four ivory whorls from spindles (No. 384). Before the wool was placed upon the distaff, it appears to have been rubbed, with a view to the separation of the fibres, upon an instrument known as the *epinetron* or *onos*.



FIG. 161.—WOMAN WITH *Epinetron* ON KNEE

This was semi-cylindrical in form and was placed upon the knee. Several examples in terracotta are known, and it was the painted design on one of these which first gave the clue to its use (fig. 161). The end of one of these *epinetra* may probably be recognized in an object (No. 385) exhibited in this Case, but complete examples are to be seen in the Second Vase Room (Cases 24 and 25), and one of these is illustrated

here (fig. 162). A miniature example was found with the girl doll seated in a chair, exhibited in Table-Case J with the other dolls (p. 191, fig. 200, below).

(b) *The Loom*.—The only type of loom in use in Greek and



FIG. 162.—EPINETRON OR SPINNING INSTRUMENT. L. 14½ in.

Roman times was probably the upright loom. A good idea of its form is obtained from the illustration (fig. 163), taken from a Greek vase-painting of the fifth century B.C., representing Penelope seated beside the loom, with one of the suitors or Telemachos

before her. The essential parts of the loom are the wooden frame, and the threads of the warp, the latter suspended and kept in a vertical position by weights attached to their ends. The row



FIG. 163.—PENELOPE AT THE LOOM.

of nine rods fitted into sockets in the top framework is probably for holding the balls of different coloured wool used in the weaving. Six of these balls are seen in position in the figure, where the end of the robe with its elaborate design of winged figures should be noticed. The loom-weights, which hang at the

bottom, closely resemble in form the sets (No. 386) of pyramidal terracotta and lead weights in this Case. The terracotta discs (figs. 160, 164), which are pierced with two holes and sometimes have a stamped design, are also probably loom-weights. No. 387 (fig. 164) has a design of two dolphins plunging into the sea; No. 388 (fig. 160) is stamped with a name — Kleodamos. The shuttle, which held the thread of the



FIG. 164.—LOOM-WEIGHT (No. 387).  
2:3.

woof, was passed alternately over and under the threads of the warp in a horizontal direction. The alternate threads were for this purpose divided into two groups by means of two rods to which they were tied. These rods (*καρόνες*) may with probability be identified with the two lowest rods seen in the above figure of the loom.<sup>1</sup> Possibly the small bronze object (No. 389) seen at the bottom of fig. 160 may be an ancient shuttle, for passing the threads to and fro in a horizontal direction. Afterwards, they were driven close together by a species of comb (*σπάθη*), a possible ex-



FIG. 165.—BRONZE THIMBLE (No. 393). 2:8.

ample of which is the toothed bone object seen in this Case (No. 390).

Various specimens of ancient cloth are shown here. A piece from the Crimea (No. 391), with pretty geometric patterns in black on a light ground, and a large fragment from Egypt (No. 392), inscribed in paint "Diogenes, who was a patcher in his lifetime,"<sup>2</sup> may be specially mentioned.

The objects illustrating ancient sewing, etc., speak pretty well for themselves. Such are the bronze thimble (No. 393; fig. 165), the iron scissors (No. 394; fig. 166), and the series of pins, needles, bodkins, netting needles, etc. (figs. 167, 168). The needles and pins are arranged in the Case according to their supposed order of development, starting from the thorn or bone fragment with natural hole pierced in it. The Roman bronze needle-case from



FIG. 166.—IRON SCISSORS FROM PRIENE (No. 394). 2:8.

<sup>1</sup> Cf. *Iliad*, xxiii. 760 ff.

<sup>2</sup> Διογένης ἡπητής μὲν ὦν ὅτε ἔζη . . .

France (No. 395; fig. 169) is worthy of note. Similar cases were used by Roman surgeons for their instruments.

(382) *Cat. of Vases*, III., D 18; (392) Petrie, *Hawara*, pl. viii., 2; (395) Cf. Deneffe, *La trousse d'un chirurgien gallo-romain*, pl. 2.

On the ancient loom, see Daremberg et Saglio, and Smith, *Dict. of Ant.*<sup>3</sup>, s.v. *Fusus*; Blümner, *Technologie*, I., p. 120 ff.

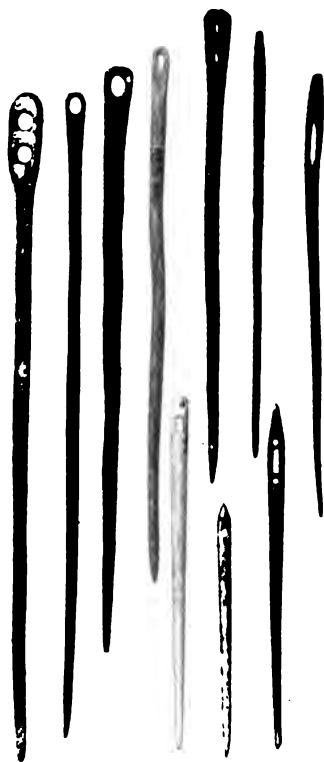


FIG. 167.—NEEDLES, ETC. 2:5.

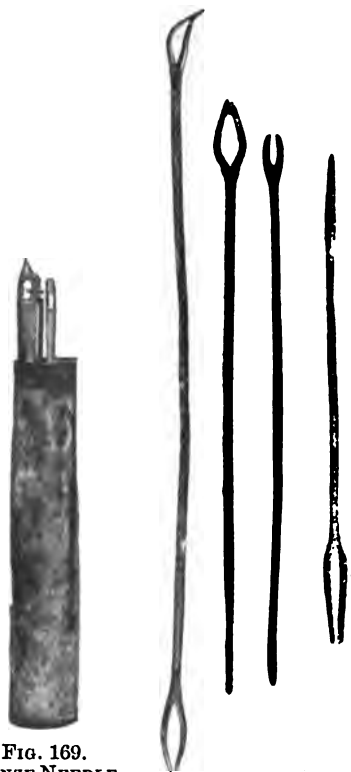


FIG. 168.—NETTING-NEEDLES. 2:5.

FIG. 169.  
BRONZE NEEDLE-  
CASE (No. 395).  
2:3.

**Locks and Keys.**—The earliest and simplest form of door fastening used by the Greeks seems to have been that consisting of a bar of wood set behind the door, and made to slide into a hole or staple in the sidepost. An advance on this arrangement was soon made, when the bar was pulled to by a strap from the outside, and could be opened again from the outside by means of

M

a key passed through a hole in the door, and adapted to lift up the pegs which held the bar fast in position. This is the type of lock mentioned in the *Odyssey*,<sup>1</sup> where

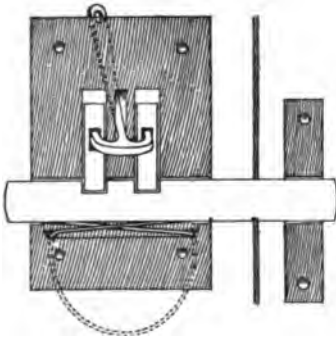


FIG. 170.—HOMERIC LOCK (RESTORED).

Penelope releases the strap from the hook to which it was fastened, puts in the key, and lifts the pegs, "striking them fairly." The key for such a lock will probably have resembled No. 396, marked *a* in fig. 172 below, the working of which is shown in the sketch (fig. 170).<sup>2</sup> It was passed narrow-wise through the central slot, then turned, and drawn back so as to lift up the pegs fitted in grooves in the side slots. The bar below

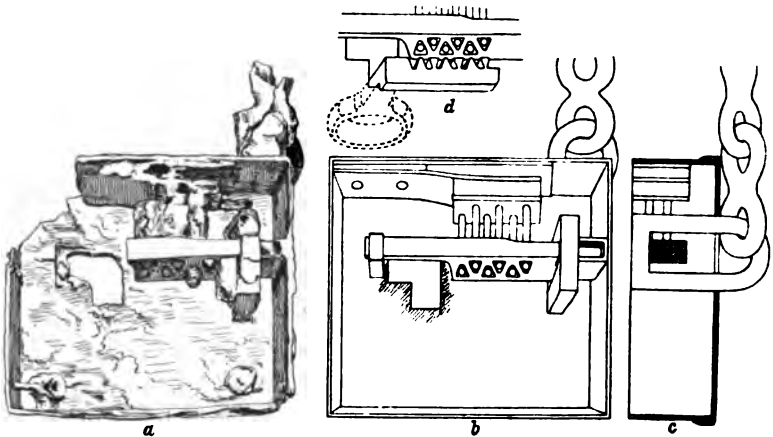


FIG. 171.—ROMAN LOCK, WITH RESTORATIONS SHOWING ORIGINAL MECHANISM AND USE OF KEY (No. 397). 3 : 7.

would thus be freed and could be drawn to and fro by the strap. This type of lock is still sometimes used in the East.<sup>3</sup>

<sup>1</sup> xxi. 46 ff. :

αὐτίκ' ἄρ' ἥ γ' ἱμάντα θοῶς ἀπέλυσε κορώνης,  
ἐν δὲ κληῖδ' ἤκε, θυρέων δ' ἀνέκοπτεν ὄχῃας,  
ἄντα τιτυσκομένη.

<sup>2</sup> After Jacobi, *Das Römerkastell Saalburg*, p. 469, fig. 74, 1, 2 (modified).

<sup>3</sup> See *Ann. of Brit. School at Athens*, IX., p. 190 ff.

The "Laconian" type of key, described by Aristophanes<sup>1</sup> as having three teeth, and as being a cause of consternation to the women when adopted by their husbands, was almost certainly a key of this type. The majority of Roman locks, though of a more

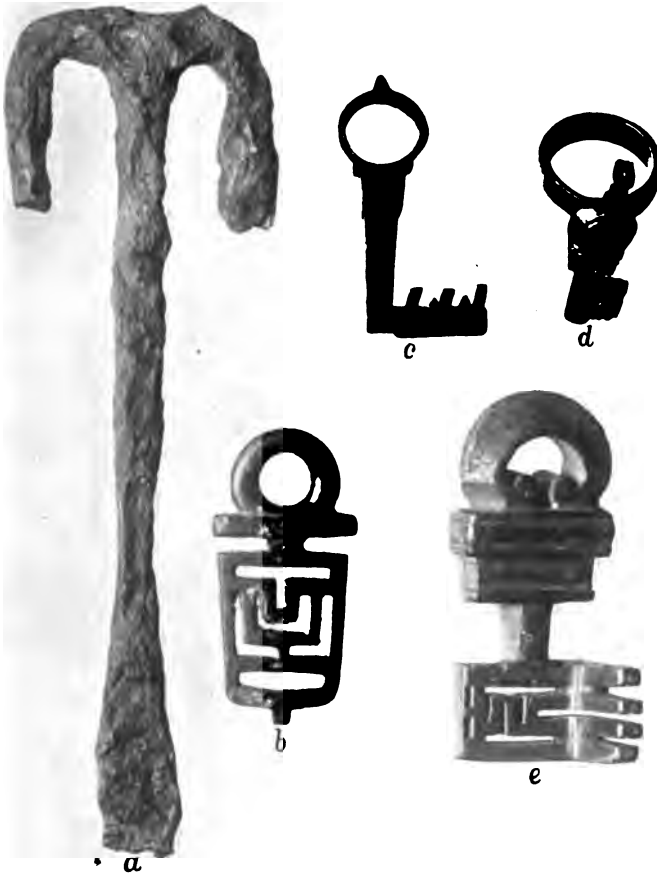


FIG. 172.—ROMAN KEYS. 2:3.

complicated structure, are made on the same principle, as may be seen from the ancient lock No. 397 (probably from Pompeii) here exhibited, together with a model lock of the same type, and a diagram showing its original arrangement (fig. 171a-d). Here

<sup>1</sup> Arist., *Thesm.* 421 ff.

the bolt has been shot through the end link of a chain, part of which remains (fig. 171c). It is secured by pins, the ends of which fit into a series of perforations in the bolt and are kept down by a spring. The bolt was released by a key fitted with teeth corresponding to the perforations (fig. 171d). The key lifted the pins out of the holes and took their place. The bolt was then drawn aside, as the key was moved along the horizontal slot. Several bolts, keys (*e.g.* No. 398; fig. 172c), and door plates for locks of this type are exhibited in this Case. Notice the projections on the ring of key c, which were used for shooting a supplementary bolt, a common device in Roman locks.

FIG. 173. — ROMAN PADLOCK, WITH KEY RUSTED IN IT (No. 400). Ca. 1:3.

The modern type of lock, in which the key simply moves the bolt backwards and forwards, after passing through a series of wards, was also known to the Romans. This is proved by the existence of several Roman keys solely adapted to a lock of this character (*e.g.* No. 399; fig. 172d).



FIG. 174.—ROMAN PADLOCKS (Nos. 401, 402). 1:1.

Such keys are frequently found combined with finger-rings, a convenient method of minimising the danger of loss. We may

conclude that this type of key was a favourite one for use with small padlocks.

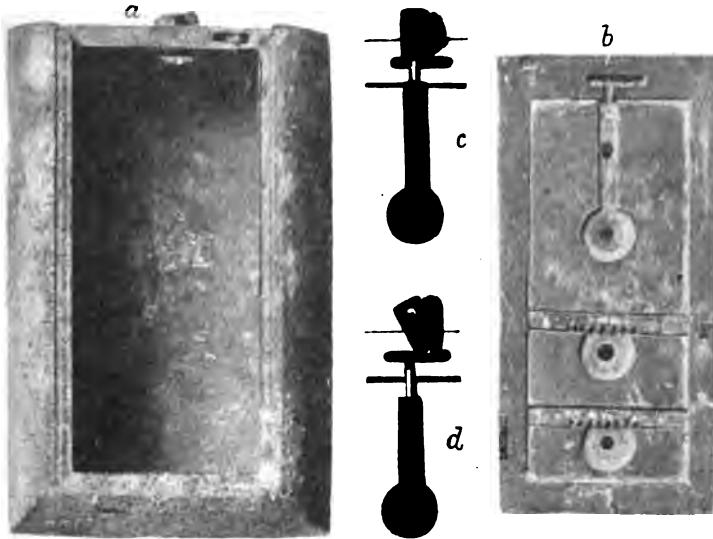


FIG. 175.—BRONZE STRONG-BOX, WITH COVER SEEN ON INNER SIDE. *c* AND *d* EXPLAIN THE WORKING OF THE BOLT (No. 405). 1:2.



FIG. 176.—COVER OF ABOVE STRONG-BOX (OUTER SIDE). 1:2.

Padlocks of Roman date are common. In this Case three of a barrel form are shown. One (No. 400; fig. 173) has the key still rusted in it. The padlock has traces of a chain attachment at one end, and was probably kept hanging to a door-post, while the bolt was shot into the end link of a chain attached to the door. Two other Roman padlocks illustrated (fig. 174) are more ornamental in character. One (No. 401) is in the form of a circular box with hinged handle, the free end of which was fastened by pin-bolts within the box. There is also a secret catch underneath. The other padlock (No. 402) is furnished with a chain attached to one side of it. The last link of the free end was fastened inside the box, the lid of which was closed



with a secret catch. The head on the cover is that of a Sphinx, a hint that the riddle of opening was not easy to solve. This padlock is especially interesting because of its analogy to the seal-boxes described below (p. 167). A hole in the floor of the box makes it probable that it was fastened to the object to be secured.

Other objects deserving mention are the keys for raising latches (No. 403; fig. 172*b*), and the combined ward and pin keys (No. 404; fig. 172*e*), and also the very interesting Graeco-Roman bronze strong-box from Tarentum (No. 405; fig. 175). The box (*a*) has a sliding lid (*b*), originally furnished on the inside with four separate fastenings. Two are horizontal bolts shot home by turning toothed discs from the outside; the third is the catch seen at the end, which was held fast in the slot by a pin-bolt (*c*). This bolt was moved by a disc on the outside of the cover, and was itself locked by the turning of another disc behind it; it could only be drawn back when the slot in that disc was brought into line with the bolt, as indicated in design *d* of the figure. The small catch on the right at the end of the box fell into position automatically when the cover was closed, and could only be unfastened by turning the box on its side. The outside of the lid shows four similar circles, over which were the revolving or sliding discs now lost (fig. 176).

**Seals.**—These were very closely connected with locks in ancient life, and often in fact took their place. Aristophanes in the passage above quoted makes the women complain that not only did their husbands carry the patent Laconian key, but that they also (at Euripides' instigation) carried very complicated "worm-eaten" seals,<sup>1</sup> not likely to be forged. Several objects in this Case illustrate the use of seals. When a man wished to secure an object he tied it up with string and put a lump of clay over the knot, impressing the clay with his signet. Such impressions are seen on several baked lumps of clay here exhibited. One large lump (No. 406) has no fewer than eight Roman seal impressions (several from the same seal), while the knot of the cord remains embedded in the clay underneath. This Case also contains examples (No. 407) of Roman seal-locks (one in wood and several in ivory). The wooden lock, found in Egypt, is shown in fig. 177*a*, where its probable use is indicated. The lock was suspended from the door-jamb on a pivot passed through the small hole seen at the left end. The loop or staple attached to the door was then inserted in the groove, and the movable

<sup>1</sup> Arist., *Thesm.* 421 ff.

cover slid through it, as shown in the figure. The clay or wax was next pressed into the hole behind the lid, and sealed with a signet (as in fig. 177*b*, top view). The door could then not be opened unless the seal or the lock was broken. Such a lock would be very useful to prevent the often-mentioned pilfering by slaves.<sup>1</sup>

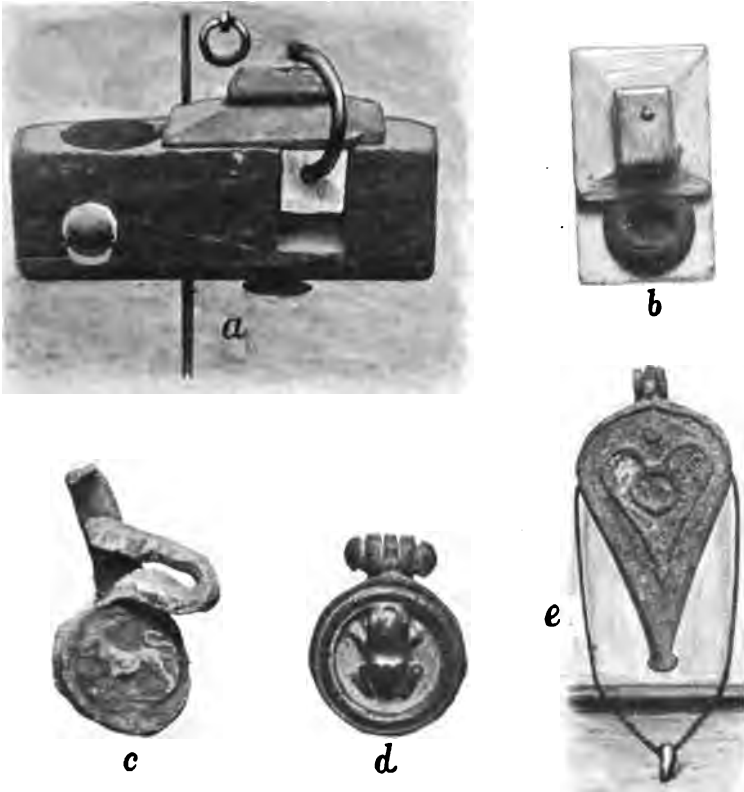


FIG. 177.—SEALS AND SEAL-LOCKS (Nos. 407-9). 1:1.

Another interesting class of objects is that of the seal-boxes (No. 408). They are small bronze boxes with hinged lids, and resemble in form a pear-shaped or circular lamp. Each box has a small slot cut out on either side, and three or four holes pierced in its floor. The cover not infrequently has a design in relief (such

<sup>1</sup> Cf. Plin., *H.N.* xxxiii. 26: nunc cibi quoque ac potus anulo vindicantur a rapina.

as might be impressed from a seal), *e.g.*, a frog (fig. 177*d*). The illustration (fig. 177*e*) shows a suggested method of using them. The box is fastened by studs (passed through the holes in its floor) to the lid of the box to be secured. The string is inserted in a staple on the front of the box and tied in a knot, which is placed in the box and held fast by wax stamped with a seal. The projecting stud-heads would assist the natural tenacity of the wax, so that it would be impossible to remove the string without breaking the seal. Other arrangements are, of course, possible. For instance, the staple might not be used, and string might instead be tied round the box. The arrangement of the padlock above figured (p. 164) should be compared with that of these boxes.

Another form of seal was that consisting of two lead discs connected by a loop (No. 409). The discs were fused together and stamped on the outer surfaces with a design, (as in fig. 177*c*). In this way the loop was securely attached to the object to be protected. Probably these seals were attached to merchandise by manufacturers or customs officials, just in the same way as lead seals are used in our own time. Their use appears to have been confined almost, if not entirely, to Sicily.

A variety of labels in lead, bronze, and ivory is shown in this Case. They generally have a hole for attachment, and bear the name and initials of their owner. The bronze label (No. 410), to which a portion of the iron object to which it was attached still adheres, has the name of the owner, C. Junius Hermetus, inscribed upon it. Here should be described another type of seal, examples of which are exhibited in Table-Case H, viz. :—

**Stamps.**—Two methods of sealing were practised by the Romans, one involving the use of signet-rings of gold, silver, or bronze with the impression of the seal cut in the metal or on a gem set in the bezel (see p. 139); the other, the use of a bronze tablet with a ring attached at the back for the insertion of the finger. The engraved ring was usually employed for purely personal purposes, such as the sealing of a letter or document, and the device of the seal was more or less ornamental; the bronze tablets were used for commercial or domestic purposes and seldom bear anything but the name of the person using them.

These tablets are of various forms, but the majority are rectangular, and bear the owner's name, like the one in this Case from Arles (No. 411), with the name of Q. Julius Renatus; others have merely initials. Some are made in the form of a shoe or the

sole of a foot, and this is a shape frequently employed by the potters of the Roman period in Italy for stamping their names on vases. Other forms to be here observed are a leaf (No. 412), a ship (No. 413), and a fish (No. 414). The letters in most cases are in relief, producing an impression in *intaglio*, and were sometimes first inked over, as is done for commercial purposes in modern times, and in the East also for signing official documents.

We have little specific evidence as to the particular uses of these stamps, but they were probably used mainly for stamping the plaster stoppers of wine-jars, loaves of bread, and such-like objects. Of bread-stamps there is an example in the Case, inscribed EDEI VIVAS (No. 414\*); and at Herculaneum a loaf of bread was found with the name of the baker, "Celer, slave of Q. Granius Verus," produced from one of these stamps. Among the bronze stamps in the Case is one (No. 415) inscribed partly in Latin, partly in Greek, "Victory to Gaudens" (or Gaudentius); and another (No. 416) appears to be the stamp of a wine-merchant "at the sign of the Jug." But these are exceptions to the ordinary type.

(397) On ancient locks, see Jacobi, *Das Römerkastell Saalburg*, p. 462 ff.; Diels, *Parmenides*, p. 117 ff.; Fink, *Der Verschluss bei den Griechen u. Römern*; (405) With this box, cf. the terracotta money-box in *Jahrb. d. arch. Inst.*, XVI., p. 168, figs. 6 and 7; (407) Similar seal locks have been found at Pompeii (*Mus. Borb.*, IX., pl. xiv. 11); (408) Cf. *Num. Chron.*, 1897, p. 293 ff.; (409) Cf. *Annali dell' Inst.*, 1864, p. 843 ff., and *Mon. dell' Inst.*, VIII., pl. xi.

## XV.—INDUSTRIAL ARTS.

### (Table-Cases G and H.)

**Cutlery.**—In the corners of Cases 41 and 48 are casts of reliefs from the gravestone of L. Cornelius Atimetus, a Roman cutler of the first century A.D. One relief (No. 417; fig. 178) shows the cutler's workshop, with two men working at some object placed on an anvil in front of a furnace. One man holds the object with the tongs, the other hammers it into shape. Above them hang a knife, sickle, tongs, etc. The other relief (No. 418; fig. 179) represents the cutler's shop, with numerous knives and sickles hanging from a board. The cutler on the right, who wears the tunic only, is showing a knife to a customer

on the left, who wears the *toga* (see p. 129 ff). In Table-Case G (close to this relief) will be seen a series of Greek and Roman knives, ranging from the long Mycenaean hunting knife from Ialysos in Rhodes (No. 419) to the numerous Roman pocket-knives with bronze handles, frequently in the form of animals (No. 420). The iron blade has often rusted away, as will be seen from the illustration (fig. 180), which gives a selection of these knives. (a) represents a handle in the form of a panther catching a deer, (b) one in the form of a ram's head, with a leg projecting



FIG. 178.—ROMAN CUTLER'S FORGE (No. 417). Ht. 18½ in.

below to assist the grip, (c) a hound catching a hare. The iron blades are still preserved in the case of (c) and (d). The first, from Nîmes, has a bronze handle ending in a woman's head; (d) has a handle of the same material in the form of a hound catching a hare.

(417) and (418) Altmann, *Röm. Grabalt.*, p. 172 f.; Amelung, *Sculpt. d. Vat.*, pl. 30, p. 275 ff.

**Pottery and other crafts.**—Table-Case H contains various examples of the craftsman's work. One section is devoted to

pottery. Here is seen the limestone figure of a Greek potter from Cyprus (No. 421; fig. 181), seated and modelling clay on the wheel. He reminds us of Homer's description of the potter's action when he compares the whirling motion of dancers to the revolving of a potter's wheel—"a motion exceeding light, as when a potter sits and makes trial of a wheel well fitted to his hands, to see whether it will run."<sup>1</sup> Immediately behind is a potter's wheel in



FIG. 179.—ROMAN CUTLER'S SHOP. Ht. 19½ in.

terracotta (No. 422; fig. 182), which has in the centre a depression for the insertion of the pivot on which it turned. It was found on a primitive site at Gournià in Crete. As the clay spun round on the wheel the potter moulded it into shape inside and outside with his hands. The foot, the handles, and the neck of the vase were moulded separately as a rule and attached afterwards to the body. A design on a sixth century Greek vase here exhibited (No. 423; fig. 183) depicts a Greek potter in the act of attaching a handle to

<sup>1</sup> *Il.* xviii. 600 ff.

a cup which rests upon a wheel. When the vase or other object had been modelled in clay, it then had to be fired. For this purpose a kiln was required, such as one (probably Roman) excavated at Shoberness, a model of which is here exhibited (No. 424). It consists of a barrel-shaped chamber, at about half the height of which is a horizontal table on a conical support, with eight round openings pierced in its circumference to allow the heat to penetrate above. Fuel was introduced below through a small fire-chamber constructed at the side (fig. 184). The pack-

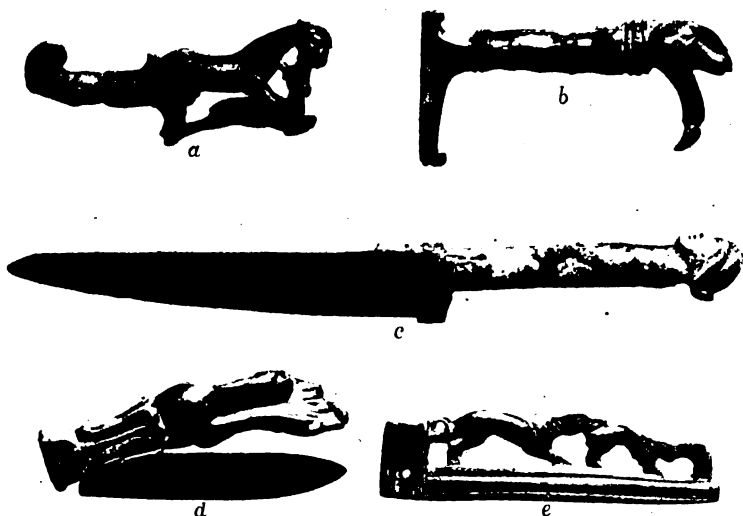


FIG. 180.—ROMAN KNIVES AND KNIFE-HANDLES (No. 420). Ca. 1:2.

ing of the objects to be fired required considerable care. Sometimes the result was disastrous, as in the case of two batches of Roman lamps seen in this case, which have become fused together in the baking (No. 425; fig. 185). Painted vases naturally required several firings. The cover of a toilet-box (No. 426) shows the method of painting employed in the Greek red-figured vases; here the grotesque head has been outlined in black, but the background has not been filled in with black in the usual way. Two terracotta heads with projecting stumps (No. 427) show the manner in which the terracotta figurines were built up of several parts. The heads were inserted into holes in the trunk, and were

then fastened in position with clay. The mould for the lower part of a Roman lamp (No. 428; fig. 186) illustrates the way in which these common household articles were produced. The



FIG. 181. — GREEK POTTER AT WORK (No. 421). Ht.  $4\frac{1}{2}$  in.



FIG. 182. — POTTER'S WHEEL IN TERRACOTTA (No. 422). Diam.  $9\frac{1}{2}$  in.

clay was pressed into the lower mould (such as the present one) and also into a corresponding upper mould which fitted into the projections here seen on the rim of the lower mould. The lamp was then ready for baking. Near the lamps is a mould (No. 428\*)



FIG. 183. — GREEK POTTER ATTACHING HANDLE TO VASE (No. 423).

for making a bowl of the ware called Arretine from its place of manufacture, Arretium in Central Italy. A cast from this mould is placed by it, and near the mould is a stamp (No. 428\*\*) with a design of a slave heating some fluid in a caldron. These stamps were used for producing the designs in the moulds, being impressed in the clay while it was soft. Several specimens of these moulds and bowls, which are of about the first century B.C.,

will be seen in Cases 39–40 of the Fourth Vase Room.

Another part of the Case contains objects illustrating the processes employed in ancient metal work. A Greek vase of the sixth century B.C. (No. 429) depicts a man in the act of thrusting



a mass of metal into a blazing furnace. Anvil, tongs, and hammers are visible. There are several stone moulds for casting weapons and other objects in metal. Note the large one (No. 430) for a

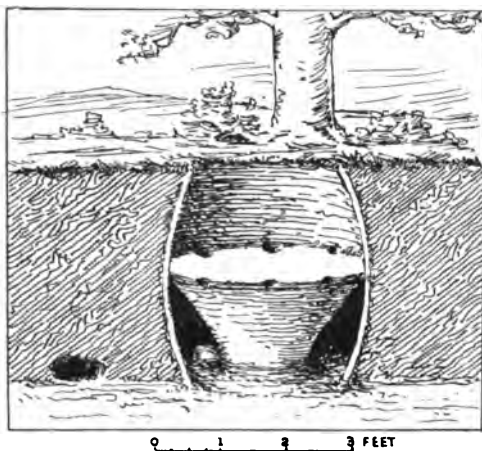


FIG. 184.—POTTER'S KILN (No. 424).



FIG. 185.—CLAY LAMPS SPOILED IN BAKING (No. 425). Ca. 1:2.



FIG. 186.—MOULD FOR LOWER PART OF CLAY LAMP (No. 428). L.  $4\frac{1}{4}$  in.

metal weight of a type similar to that with the head of Herakles in Case 41. The mould shows a female head with a cornucopia before it, apparently a personification of Profit (*Κέρδος*), whose name appears above the head. It should be observed that the moulds seen here are only half-moulds, and that a corresponding

half-mould had to be placed in position before casting could be effected. This is well shown by a limestone half-mould from Rome (No. 431; fig. 187) for casting lead counters, with designs representing Victory, Fortune, and Athena. Here can be seen the channels by which the molten metal was introduced, and the holes for the studs joining the two half-moulds together. In one of these a lead stud still remains. On the opposite side of the Case are specimens of Roman enamel work. This method of decorating bronze objects was common in the third and fourth centuries after Christ. Several brooches thus ornamented will be seen in Case F among the articles of toilet (Nos. 347, 348; figs. 147, 148).



FIG. 187.—LIMESTONE HALF-MOULD, WITH CAST FROM SAME (No. 431). Ht.  $4\frac{1}{2}$  in.

Case H also contains examples of ivory inlay and fretwork, and a series of objects in various materials which bear witness to the use of the lathe in Greek and Roman times.

Above these antiquities is an interesting wooden box of Roman date from Panticapaeum, in the Crimea (No. 432). This has two sliding lids, above and below respectively, each furnished with two catches. The interior was divided by a horizontal partition, and was again subdivided into numerous small divisions. An inlaid pattern decorates the border of the box. Several boxes of this type have been found. In some instances they appear to have served as money boxes, in others they were intended to hold drugs

or cosmetics. The boxes in the Toilet-Case F (Nos. 301 ff.), in the form of a duck, a boar, and a shoe, should be compared with this box.

(421) *Excavations in Cyprus*, p. 98, fig. 145; (423) *Cat. of Vases*, II., B 482; (424) *Proc. of Soc. of Ant.*, Ser. II., XVI., p. 40; (429) *Cat. of Vases*, II., B 507; (431) Cf. *Bull. della Comm. Arch.*, XXXIII. (1905), p. 146 ff.; (432) Cf. *Jahrb. d. arch. Inst.*, XVI., p. 187 f.; *Bonner Jahrb.*, LII. (1872), pl. i.

Cf., in general, Walters, *Hist. of Ancient Pottery*; Blümner, *Technologie u. Terminologie der Gewerbe u. Künste bei Griechen u. Römern*.

## XVI.—MEDICINE AND SURGERY.

### (Table-Case H.)

**Greek Medicine.**—We are told in the *Odyssey* that every man in Egypt was a skilled physician, for the race came of the stock of Paeon, the god of healing.<sup>1</sup> It was from Egypt, doubtless, that the Greeks of the Homeric age derived much of their medical knowledge. To Idomeneus in the *Iliad* the physician is a man worth many other men.<sup>2</sup> If Plato remarks on the heroic treatment of the wounded Eurypylos, who was given a concoction of Pramnian wine, meal and grated cheese (not inaptly described as an inflammatory mixture),<sup>3</sup> there are several cases in which a more rational and scientific mode of treatment was employed. This is especially the case with surgical operations. In the case of Eurypylos, Patroklos cut the arrow from the thigh, washed the wound in warm water, and laid on a bitter root to ease the pain.<sup>4</sup> Machaon extracted an arrow from the body of Menelaos and laid ointment on the wound.<sup>5</sup>

In the historic age of Greece we find temple or wonder-working medicine existing side by side with a highly developed school. The first is connected with the temples of Asklepios, notably those at Trikka in Thessaly, Kos, and Epidauros, the second with the great clan or school of the Asklepiadae, whose most illustrious member was Hippokrates of Kos. The method of healing practised in the temples was essentially a faith-cure, but the peaceful and healthy situation of such a site as that of Epidauros

<sup>1</sup> *Od.* iv. 281.

<sup>2</sup> *Il.* xi. 514.

<sup>3</sup> *Rep.* iii. 405-6.

<sup>4</sup> *Il.* xi. 844 ff.

<sup>5</sup> *Il.* iv. 213 ff.

must have had a really beneficial influence. The priests doubtless resorted to every kind of artifice in order to impress the patient, who would naturally be worked up to a high pitch of excitement. One or two extracts from a large inscribed stone found at Epidauros will show the manner of the cures claimed to have been effected.<sup>1</sup>

"A man who had all the fingers of his hand paralysed, except one, came as a suppliant to the god. On examining the tablets in the temple he was inclined to disbelieve the cures and to scoff at the inscriptions. He fell asleep and saw a vision. He thought that he was playing at dice beneath the temple and was about to make a throw, when the god appeared, seized upon his hand, and stretched out the fingers. When the god had left him he appeared to bend his hand and stretch his fingers out one by one. When he had straightened them all out, the god asked him whether he still disbelieved the tablets in the temple. He replied 'No.' 'Well, then,' said the god, 'because you disbelieved them before, though they were not unworthy of belief, in future your name is to be "Unbeliever."' When day broke, he went out healed."

Contrast with this the following brief but humorous entry :

"Nikanor, a lame man. He was sitting down, when a boy (a waking vision this time) snatched his crutch and made off. He got up and gave chase; and after this he became whole."

A lively account of temple-healing is given in the *Plutus* of Aristophanes, where the slave Karion relates the experiences of his master and himself when passing the night in the temple.<sup>2</sup> Examples of the votive offerings deposited in the temples by those who had been made whole have been mentioned in the section on Religion and Superstition, p. 34 ff., and are to be seen in Cases 103-106.

The more serious side of Greek medicine is inseparably connected with the name of Hippokrates (born 460 B.C.), though the Koan school had existed some time before his birth. The Asklepiadae were originally members of a single clan, but the admission of persons from outside soon made the clan into a medical school. The famous Hippokratean oath, imposed upon members of the Koan school, shows the standard set up before the medical profession: "I will conduct the treatment of the sick for their advantage, to the best of my ability and judgment, and I will

<sup>1</sup> *I.G.*, IV. 951. Cf. Lechat, *Epidaure*, p. 142 ff.

<sup>2</sup> Arist. *Plut.* 658 ff.

abstain from all evil and all injustice. I will administer poison to none, if asked to do so, nor will I ever make such a suggestion. I will pass my life and exercise my art in innocence and purity." In Greece there were both public and private physicians. There were further dispensaries, or perhaps more accurately surgeries, called *iatreia*. These were furnished with the necessary surgical and medical appliances. In the *Acharnians* of Aristophanes, Lamachos, on feeling unwell, asks to be carried into such an establishment conducted by one Pittalos.<sup>1</sup> The scene from a fifth century vase-painting (No. 433 ; fig. 188)<sup>2</sup> depicts a young surgeon at work in an *iatreion*. He is operating on a patient's arm (perhaps bleeding him), while another man, also wounded in the arm, sits before him. A dwarf slave is ushering other patients



FIG. 188.—GREEK SURGEON AT WORK (No. 433).

into the surgery, where bleeding-cups are seen hanging on the wall. Patients also went to the *iatreia* to get draughts of medicine.<sup>3</sup> Before the Alexandrian age it is probable that medicine was in advance of surgery, for up to that time no scientific study of anatomy had been attempted. Aristotle observes that the internal organs of the human body were in his time very little known,<sup>4</sup> and what dissection there was must have been practised on animals. The terracotta model (No. 66 ; fig. 19, above) of the heart, liver, lungs and kidneys shows how vague the ancient idea as to the position of these organs sometimes was.

**Roman Medicine.**—Medical science for a long time made

<sup>1</sup> *Ach.* 1222.

<sup>2</sup> See *Mon. Piot*, XIII. (1906), pl. xiii., p. 149 ff. From a vase in a private collection in Paris.

<sup>3</sup> *Plat., Leg.* i. 646: τοὺς εἰς τὰ ἱατρεία αὐτοὺς βαδίζοντας ἐπὶ φαρμακοποιίαν.

<sup>4</sup> *Hist. An.* i. 16.

but little progress in Rome. The Greek physician Archagathos, who began to practise there in 219 B.C., became extremely unpopular owing to his bold methods of surgery.<sup>1</sup> The Roman doctors were chiefly of Greek nationality, and not infrequently were slaves or freedmen. Julius Caesar encouraged foreign



FIG. 189.—BRONZE SURGICAL INSTRUMENTS (No. 434, etc.). 1:2.

physicians to settle in Rome by granting them citizenship, and under the early Empire Rome was overcrowded with medical men, if we may believe Pliny and Martial.<sup>2</sup> Nor can the standard

<sup>1</sup> Plin., *H.N.* xxix. 12f.

<sup>2</sup> Plin., *H.N.* xxix. 11: hinc illae circa aegros miseræ sententiarum concertationes, hinc illa infelix monimenti inscriptio: turba se medicorum periisse. Cf. Martial, v. 9.

of medicine at Rome have been a high one if Pliny's testimony is trustworthy. He complains that charlatans abounded, and that the physician alone of men had liberty to kill.<sup>1</sup> We cannot be surprised at such abuses, since it does not appear that any degree or licence was necessary to enable a man to practise medicine at Rome. In estimating the average skill of the medical profession in the first centuries of the Empire, we must bear in mind that the writings of Celsus and Galen are largely drawn from Greek sources, and are the work of exceptional men. They show, however, that the study of anatomy was very defective, largely owing to the prejudice against the dissection of the human body. The surgical instruments, on the other hand, had been brought to great perfection.

The objects illustrating Greek and Roman Medicine and Surgery are exhibited in part of Table-Case H. First in importance are the surgical instruments, a selection of which is shown in fig. 189. With rare exceptions these instruments are of bronze. The principal varieties are here represented. There are several knives or bistouries, an excellent example being the one from Myndos in Asia Minor, with the upper part of the handle inlaid with silver (No. 434 ; fig. 189g). The lower part of the handle was in iron, and has fallen away. The heavier bronze blades must have been used for various purposes in connection with dissecting. Forceps are fairly common. The interesting variety seen on the right of the illustration (*k*) with its fine toothed ends (No. 435) is probably an uvula forceps, used for crushing the part intended to be amputated. An instrument frequently found is the spatula or "spathomele" (No. 436 ; fig. 189a-c, e, f), so called from its flat broad end. This was principally employed for mixing and spreading ointments, while the olive-shaped ends were used as probes. Other instruments which call for notice are the fine-toothed surgical saw (No. 437 ; fig. 189h), the sharp hook (No. 438 ; fig. 189d), used for "seizing and raising small pieces of tissue for excision, and for fixing and retracting the edges of wounds." The bifurcated probes (No. 439) were perhaps used for the extraction of arrows and other weapons. The bronze cupping-vessel (No. 440) should be noticed. Similar vessels are seen suspended on the walls of the surgery depicted in the vase-scene figured above (fig. 188), and one appears on the marble relief in the Phigaleian Room (fig. 190), representing a physician named Jason treating a boy with a swollen stomach.<sup>2</sup> Bleeding-cups are also sometimes repre-

<sup>1</sup> Plin., *H.N.* xxix. 17 f.

<sup>2</sup> *Cat. of Sculpt.*, I. 629.

sented on coins, *e.g.* on those of Epidauros. Burning lint or some other lighted substance was placed in the vessel to exhaust the air, and its mouth was then applied to the part from which blood was to be extracted. The bronze box (No. 441), probably from the Cyrenaica, was almost certainly used by a Roman physician for his drugs. It is divided into several compartments, each furnished with a separate cover, and has a sliding lid. Boxes



FIG. 190.—MARBLE RELIEF. PHYSICIAN TREATING PATIENT.  
Ht. 2 ft. 7 in.

of a precisely similar character have been found with surgical instruments.<sup>1</sup>

A very interesting class of antiquities is furnished by the stamps of oculists (No. 442). These take the form of square or oblong plates, generally of steatite or slate. On the edges are engraved inscriptions, giving the name of the oculist, the name of his specific, and its purpose. In 1854 the complete outfit of an

<sup>1</sup> See Deneffe, *Trousse d'un chirurgien gallo-romain*, pl. 2.



oculist was discovered at Reims, with coins of Antoninus Pius and M. Aurelius. It consisted of 19 surgical instruments of bronze, two small balances, an oculist's stamp (bearing the name of C. Firmius Severus), and 40 grammes of *collyria*, the specifics above mentioned.<sup>1</sup> These salves were pounded on the stone into a paste, and then impressed with the engraved edge. They generally bear a Greek name, such as *Diasmyrnes*, *Crocodes*, etc., indicating their composition. They appear to have been made up into the form of sticks, and put into bronze cylindrical boxes, which have from time to time been found with Roman surgical instruments. One or two examples of the stamps may be given :

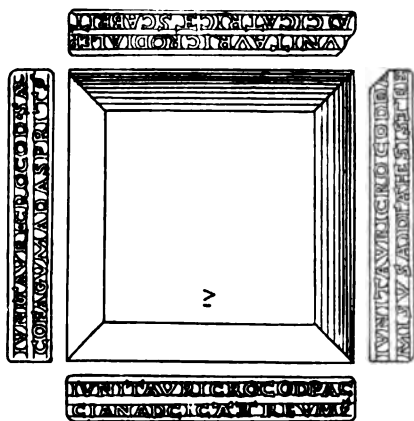


FIG. 191.—STAMP OF THE OCULIST  
JUNIVS TAURVS (No. 442). 4:5.

"Saffron ointment for scars and discharges prepared by Junius Taurus after the prescription of Paccius" (fig. 191). "The anodyne of Q. Junius Taurus for every kind of defective eyesight." Puff names for the drugs, such as "Invincible," "Inimitable," also occur. A set of Roman lead weights, probably used for the weighing of drugs, is here exhibited. They are marked 1 to 10, the unit probably being the *scrupulum* of 18 grains (No. 443).

Two small lead pots placed near the weights were used for holding eye-salves. One from Corfu bears the letters A T; the other, from Athens, has the tripod of Apollo, the god of healing, and is inscribed "The Lykian salve from Musaeos" (No. 444). Near these pots are spoons with channels for melting and pouring the salves into wounds (No. 445).

Above the objects last mentioned are statuettes representing dwarfs in various states of deformity caused by spinal disease. The ivory figure of a dwarf afflicted with a peculiar form of spinal curvature causing pigeon-breastedness is a work of considerable spirit, probably of the third century A.D. (No. 446). The Romans under the Empire conceived a strange passion for acquiring slaves

<sup>1</sup> Espérandieu, *Signacula Med. Ocul.*, No. 87.

with every variety of physical deformity. The Emperor Augustus, indeed, with his usual good sense, refused to follow such a degrading fashion. We are told by Suetonius that he turned with loathing from pigmies and monstrosities, regarding them as freaks of nature and of evil omen.<sup>1</sup> Roman ladies were, however, specially fond of these dwarfs, whose value, as Quintilian remarks, varied according to the extent of their deformity.<sup>2</sup>

(442) Cf. Espérandieu, *Signacula Medicorum Oculariorum*; Castillo y Quartiellers, *Die Augenheilkunde in der Römerzeit*; (446) *Papers of the Brit. School at Rome*, 1907, pp. 279-282; *Lancet*, Dec. 22, 1906.

See on ancient medicine and surgery generally, Smith, *Dict. of Ant.*<sup>3</sup>, s.v. *Medicina. Medicus*; Daremberg et Saglio, s.v. *Chirurgia. Medicus*; Milne, *Surgical Instruments in Greek and Roman Times*; Hamilton, *Incubation*; Deneffe, *Étude sur la trousse d'un chirurgien gallo-romain du III<sup>e</sup> siècle* (found near Paris, 1880); *Camb. Companion to Greek Stud.*, pp. 558-565.

## XVII.—PAINTING.

### (Table-Case J.)

The art of painting in Roman times is illustrated by a series of ancient colours, pestles and mortars, some paintings on wood, one, painted by the encaustic process, enclosed in its ancient wooden frame. The colours, as may be seen, were kept in a dry condition, and had to be pounded with pestle and mortar before they were mixed for the use of the artist. A good number of ancient colours are shown here, the blue (silicate of copper) being particularly prominent. The six saucers (No. 447), found together in a tomb of the Roman period at Hawara, Egypt, contain water-colour paints. These are *dark red* (oxide of iron), *yellow* (ochre, oxide of iron), *white* (sulphate of lime), *pink* (organic colour, probably madder, in sulphate of lime), *blue* (glass coloured by copper), *red* (oxide of lead). The saucers were found piled by the side of the owner's body. Pestles and mortars for pounding the colours are shown in the Case. A favourite form of pestle is that which resembles a bent leg or thumb, such as the one from Rhodes (No. 448), inscribed with what is probably the owner's name. Near it is the terracotta figure of a dwarf (No. 449), seated (apparently in a violent passion) before a pestle and mortar. We may imagine that he is a slave set to mix his master's colours.

<sup>1</sup> Suet., *Aug.* 88.

<sup>2</sup> *Inst. Or.* ii. 5, 11.

The methods of painting illustrated here are two, viz., painting on a dry ground in water-colours, and what is known as "encaustic" painting. For the first, water-colours were used, and the ground material was generally a thin piece of wood, whitened to receive the colours. Egypt has furnished many examples of this kind of painting. An excellent one is the portrait of a woman from the Fayum, wearing a fillet (No. 450). This no doubt comes from a mummy of the Roman period, such as the one exhibited in Case 72 next the entrance to the Gold Room Corridor, which has a similar painted portrait (in encaustic, however) placed over the face. Other water-colour paintings of Roman date from Egypt are shown in Case J, such as the figures of Fortune and Venus painted in several colours on a red ground (No. 451), and the fragmentary figure (No. 452), wearing a jewel of gold and pearls, and inscribed with the name of Sarapis (ΣΑΡΑΠΙ). The encaustic process was that employed in the case of the framed portrait (No. 452\*), found at Hawara in Egypt. The frame is carefully made, the sides being joined by tenons and mortises. There is a groove for a glass covering, and the cord by which it was suspended still remains. The portrait was painted in wax, by a process which can hardly have been other than that called "encaustic" by Pliny.<sup>1</sup> The nature of this process has been much disputed, but probably the colours were ground in with the wax, which was fused by the heat of the sun or artificial means, and then laid on by the brush. A stump (*cestrum*) was also sometimes employed. Probably a box divided into compartments was used for holding these wax-colours in their fluid state. Such a receptacle may perhaps be recognized in the long terracotta vessel, which has a groove in the middle for a brush (No. 453).

(447) Petrie, *Hawara*, p. 11; (452\*) *ibid.*, p. 10. For ancient painting generally, see Smith, *Dict. of Ant.*,<sup>s</sup> s.v. *Pictura*; Daremberg et Saglio, s.v. *Pictura*.

## XVIII.—EDUCATION, TOYS AND GAMES.

### (Table-Case J.)

**Education.**—Case J contains several objects illustrating the way in which Greek and Roman children were introduced to what must have been the rather difficult art of reading. For the fact

<sup>1</sup> Plin., *H.N.* xxxv. 122, 149.

that the words were run one into the other in the manuscript must have made the task a somewhat harder one than it is with us.

A pretty Greek terracotta group of about the third century B.C. (No. 454 ; fig. 192, *right*) shows a kindly old schoolmaster seated and teaching a boy who stands by his side to read from a roll. The ancient book differed from our own in taking the form of a roll. The reader would first unroll the beginning, and then, as he went on, roll up the part he had finished, making thus a double roll, as it were, of the part read and the part unread. Another terracotta group (No. 455 ; fig. 192, *left*) gives us a glimpse of a



FIG. 192.—TERRACOTTA GROUPS. READING AND WRITING LESSONS  
(Nos. 454, 455). Ht.  $4\frac{1}{2}$  in. and  $4\frac{3}{4}$  in.

Greek writing lesson. We may suppose that the writing materials are a wax-coated tablet and a pointed instrument called by the Romans a *stilus*. Papyrus was too expensive a material to be given to children to spoil with their first attempts at writing. A good example of the *stilus* is the one in ivory here figured, found in a tomb of the fifth century B.C. at Eretria in Euboea (No. 456 ; fig. 193).<sup>1</sup> The broad flat end enabled the writer to erase what he had written, so that we find the Romans using the phrase "to turn the pen" (*vertere stilum*) in the sense of "to erase." Numerous

<sup>1</sup> Found with the vase E 775 (*Cat. of Vases*, III.).

*stili* in bronze are shown in the Case, and some are illustrated in fig. 194. The fifth example from the top in the illustration is in silver bound with gold wire, probably from France and of late Roman date. The wax-tablets used with these pens are exhibited here, one of them in particular (No. 457) being an interesting survival from ancient school life. One side of this tablet (of the second century A.D.) has the remains of a multipli-

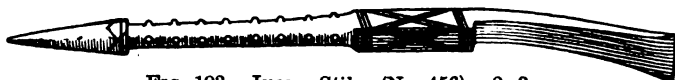


FIG. 193.—IVORY *Stilus* (No. 456). 2:3.

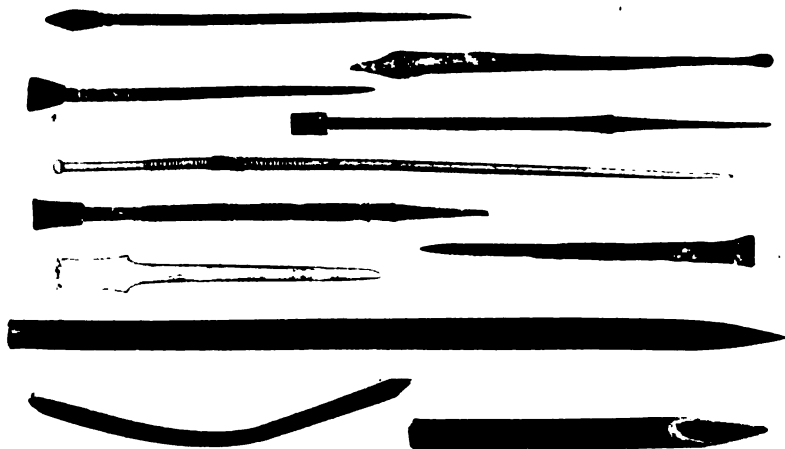


FIG. 194.—ROMAN PENS AND *Stili*. 1:2.

cation table in Greek characters up to three times ten. The Greeks used the letters of their alphabet as numbers, and instead of "twice two is four," said "B times B is D," and so on. The other side of the tablet has a list of Greek words divided into their roots and suffixes, *e.g.* *θαρ-σων*, *θε-ων*, etc. These tablets were not as a rule used singly, but hinged together, so that the waxen surface was protected when the two or more leaves were closed. The present tablet was composed of two leaves, one of which is in the Department of Manuscripts with a writing exercise upon it.

The holes for the hinges are seen in the leaf exhibited in this Case, and the use of the tablets is well shown by the accompanying illustration from an ancient wall-painting from Herculaneum (fig. 195),<sup>1</sup> where one of many lady-poets of the time appears in the act of composition in the presence of an admiring companion. The arrangement of the tablets is interesting as forecasting the form of the modern book.

For documents of a more permanent character paper made from the papyrus plant (manufactured chiefly at Alexandria from the time of the foundation of that town in the fourth century B.C.) and pen and ink were used. A specimen of Greek writing on papyrus is seen in the Case (No. 458). It is a letter of the first century after Christ, asking that a supply of drugs of good quality—"none of your rotten stuff that won't pass muster in Alexandria"—should be sent to the writer, Prokleios. Later on, parchment, prepared from the skins of animals, and made principally at Pergamon, in Asia Minor, began to rival papyrus as writing-material. Specimens of ancient reed and bronze pens (No. 459) are given in the illustration above (fig. 194), and a series of ancient inkpots is here figured (No. 460; fig. 196). The pens, whose split nibs have a curiously modern appearance, are all of Roman date. The reed pens come from Behnesa, in Egypt, and one of the bronze pens was found in the Tiber at Rome. The inkpots are also of Roman date. The middle one of the lower row has its hinged cover still remaining, with an inlaid vine-spray in silver round the rim. The one to the right of it is in blue faïence, and was found in Egypt.



FIG. 195.—LADY HOLDING *Stilus* AND TABLETS.

<sup>1</sup> *Mus. Borb.*, VI., pl. xxxv. Cf. Ovid, *Met.* ix. 523:

*Dextra tenet ferrum, vacuam tenet altera ceram.*

This Case contains no example of iron *stili*, but several, found in Britain, will be seen in the Department of British and Mediaeval Antiquities (Central Saloon, Table-Case B).

Writing was sometimes put directly upon wood. Such is the case with the fragment of board from Egypt (No. 461), with iron handle for suspension. It was no doubt hung up in the schoolroom, and contains verses from the first book of the *Iliad* (*Il. i.* 468 ff.) for the boys to copy or recite. The lawyer's tablet (No. 462), of about the fifth century A.D., which deals with loans, etc., has the surface specially whitened for the writing and a space for the pen. Parts of the two outer leaves, which contained between them eight inner leaves, are shown in the Case.



FIG. 196.—ROMAN INKPOTS (No. 460). Ca. 1:2.

Other objects which throw light on ancient education are the potsherd with an exercise written upon it, in which the Greek consonants are successively combined with all the vowels (No. 463), and the fragment of a relief in marble (No. 464), representing scenes from the *Iliad*—Achilles dragging the body of Hector round the walls of Troy, and Achilles conversing with Athena. This method of teaching the great Epic stories by means of pictures seems to have been much in vogue in Italy, where several fragments of these so-called *Tabulae Iliacae* have been found. That they were in use about the Augustan period is

rendered probable by the existence of an historical summary of analogous character, which can be dated to 15–16 A.D.

(458) *B. M. Papyri*, No. ccelvi; (463) *Journ. Hell. Stud.*, XXVIII. (1908), p. 128; cf. Dumont, *Inscriptions céramiques*, p. 405 (5); (464) *Cat. of Sculpt.*, III., 2192; Jahn, *Griech. Bilderchroniken*.

On Greek education generally, see Freeman, *Schools of Hellas*, and the select bibliography there given. For ancient books, cf. E. M. Thompson, *Handbook of Greek and Latin Palaeography*; Birt, *Das antike Buchwesen* and *Die Buchrolle in der Kunst*; Schubart, *Das Buch bei den Griechen u. Römern*. For relics of Graeco-Egyptian school-life, see *Journ. Hell. Stud.*, *loc. cit.*

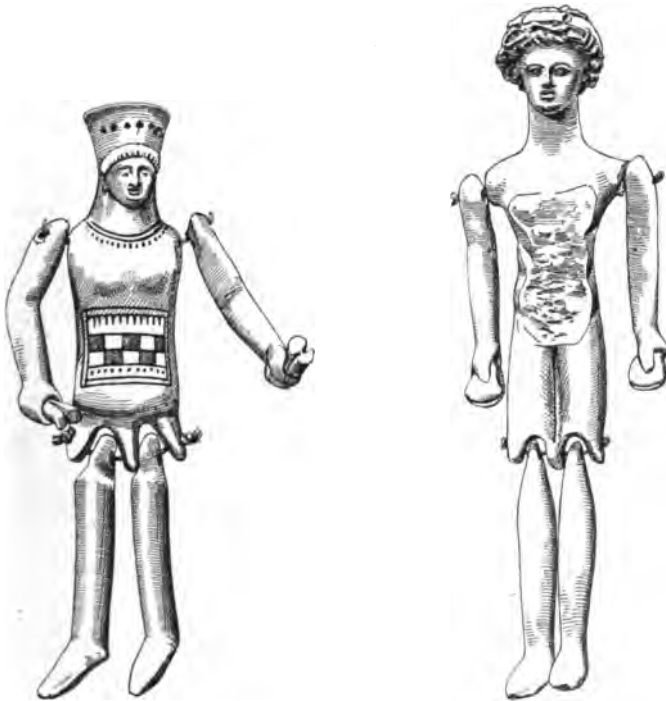


FIG. 197.—GREEK TERRACOTTA DOLLS. Ht.  $5\frac{1}{2}$  in. and 6 in.

**Toys.**—Children of all ages and nations bear a great resemblance to one another; consequently, it is not surprising to find that Greek and Roman toys are often very similar to those of modern times. Nevertheless such differences as do exist are very instructive. We may take the dolls first, in Greek times chiefly of terracotta and frequently furnished with movable arms and legs.



It will be noticed that most of these dolls have holes pierced in the top of their heads for the passage of strings connected with the



FIG. 198.—DONKEY CARRYING SEA-PERCH. L.  $4\frac{1}{2}$  in.

arms and sometimes with the legs. These would produce a movement of the arms and legs, and explain the term *νευρόσπαστα*

("drawn by strings") applied to these dolls. In

Xenophon's *Symposium* a travelling showman speaks of being kept by the profits drawn from such puppets.<sup>1</sup>

Two, holding castanets, are illustrated here (fig. 197).

We get allusions in literature to these dolls and other small terracotta figures, which show that one of their chief uses was the amusement of children.

One writer<sup>2</sup> speaks of "those who make little figures of clay in the form



FIG. 199.—OLD WOMAN ON MULE  
(No. 466). 1:1.

of all kinds of animals destined for the beguiling of little children." Such a figure is that of the donkey with a sea-perch tied on its back

<sup>1</sup> Xen., *Symp.* 55.

<sup>2</sup> Suidas, s.v. *Κοροπλάθοι*.

(fig. 198), or the fascinating groups of the little boy on the goose (No. 465), and the old woman on the mule (No. 466; fig. 199). Many of these toys bring vividly to mind country scenes in Greece at the present day. Though they were doubtless intended chiefly for little children, women did not altogether disdain these terracotta toys. A Greek tombstone of the fifth century B.C. has a relief showing a girl, quite grown up, standing with a terracotta doll, exactly like those in this Case, in her hands, while a young



FIG. 200.—SEATED DOLL, WITH MARRIAGE-BOWL, EPINETRON AND SHOES (No. 469). Ca. 1:2.

slave-girl holds the figure of a duck before her.<sup>1</sup> Humbler but less breakable toys of Roman date are the wooden horse (No. 467) and rag doll (No. 468) from Egypt. A pathetic interest attaches to these toys in that for the most part they have been found in the tombs of children. The seated figure of a girl (No. 469; fig. 200), holding an ivory dove in her hand, and surrounded by her spinning instrument for the knee (see p. 158), her shoes, and marriage-bowl, was found in a tomb near Athens, probably of the fourth century B.C. The bowl is almost certainly the *λέβης γαμικός*,

<sup>1</sup> Conze, *Att. Grabreliefs*, No. 880, pl. clxx.

used by the bridal pair immediately after marriage. It is therefore not unreasonable to conclude that the tomb was that of a newly wedded bride, to whom might be applied Herrick's lines:—

"That mornè which saw me made a bride,  
The evening witness that I dyed."

A very similar discovery was made at Rome some years ago. In a tomb of the early third century after Christ was found a wooden jointed doll surrounded by articles of jewellery and toilet.<sup>1</sup> The bone dolls (No. 470) seen in this Case are of about the same date as this wooden doll. Like it, some of them have been jointed. Sometimes, instead of being placed in tombs, the dolls were dedicated by children, when they grew up, to the shrine of some god. An epigram speaks of Timarete, who before her marriage dedicated to Artemis (a maiden to the maiden goddess) her drums,



FIG. 201.—GREEK TOY JUG (No. 471). 1:1 and 1:2.

her lovely ball, her hair-net, and her dolls and doll-clothing.<sup>2</sup> Persius, the Roman satirist of the first century after Christ, writes: "Say, ye priests, what value has gold in a sanctuary? Even as little as the dolls which a maiden has given to Venus."<sup>3</sup> To the left of the dolls is a series of small models of furniture, tables, chairs, vases, etc. (No. 470\*), which show that these were favourites with Greek and Roman children. Sometimes these, too, were dedicated in sanctuaries. Among the treasures of Hera at Olympia, the traveller Pausanias saw a small couch, said to have been a plaything of Hippodameia.<sup>4</sup>

A noteworthy set of toys belonging to Greek children is that of the little jugs (No. 471), painted with designs showing their close connection with child life. Children are here depicted playing with jugs of this type, with animals, with toy carts

<sup>1</sup> *Bull. della Comm. Arch.*, XVII., pl. 8.

<sup>2</sup> *Anth. Pal.* vi. 280.

<sup>3</sup> *Pers.*, ii. 69 f.

<sup>4</sup> *Paus.*, v. 20, 1.

(fig. 201), or other objects. It is probable that these jugs were given to Athenian children on the festival day of the wine-god Dionysos, which went by the name of *Xóes* ("Jugs"). Another plaything in vogue among the Greeks was the whipping top, an ancient model of which in terracotta (No. 472) is seen in the Case and is illustrated on the right of fig. 202. On the left of the figure is another form of Greek whipping top (of terracotta, found in the sanctuary of the Kabeiri at Thebes), and in the centre a design from a vase, in which a woman is represented whipping such a



FIG. 202.—TERRACOTTA MODEL TOPS AND DESIGN FROM VASE-PAINTING (No. 472).  
Ht. of model on right,  $4\frac{1}{4}$  in.

top. In a Greek epigram<sup>1</sup> the top is mentioned as a boy's plaything, together with a ball, a rattle, and the favourite knucklebones, and an inscription from the sanctuary of the Kabeiri at Thebes speaks of four knucklebones, a top (*στροβίλος*), a whip, and a torch dedicated by a woman named Okythoa.<sup>2</sup>

(469) For the *λέβης γαμικός*, see *Ath. Mitt.*, XXXII. (1907), p. 111 f.; (471) *Cat. of Vases*, III., E 533 ff.; Benndorf, *Griech. u. Sicil. Vasenbilder*, p. 64; (472) See *Ath. Mitt.*, XIII., p. 426 f., and *Van Branteghem Coll.*, No. 167.

<sup>1</sup> *Anth. Pal.* vi. 309:

εὐφημόν τοι σφαῖραν, εὐκρόταλόν τε Φιλοκλῆς  
Ἑρμείῃ ταύτην πυξινέην πλατάγην,  
ἀστραγάλας θ' αἷς πόλλ' ἐπεμήνατο, καὶ τὸν ἐλικτὸν  
ρόμβον, κουροσύνης παίγνι', ἀνεκρέμασεν.

<sup>2</sup> *Athen. Mitt.*, XIII., p. 427: Ὠκυθόα ἀστραγάλως πέτταρας, στροβίλον, μάστιγα, δαῖδα, . . .

**Games.**—Herodotus has a curious story to the effect that the Lydians invented dice, knucklebones, balls, and other playthings to help them to forget the pangs of hunger in time of famine.<sup>1</sup> Draughts (*παισσοί*) are expressly excepted from this list, and it is interesting that we do find draught-boards of a very early date, such as that on the ivory box from Enkomi (Cyprus) in the Gold Ornament Room. Games played with knucklebones (small bones forming part of the ankle-joint in cloven-footed animals) may be described first, since they were, as may be judged from the number of ancient knucklebones found (No. 473 in this Case), extremely common. We are told in the *Anthology* of a boy who gained eighty knucklebones as a writing-prize.<sup>2</sup> Among women too they



FIG. 203.—TWO WOMEN PLAYING AT KNUCKLEBONES.

were a favourite plaything. The illustration (fig. 203), from a painting on marble found at Resina (the ancient Herculaneum), shows two women engaged in a game at knucklebones. This game was called "five-stones" (*πεντέλιθοι*), a name still given by children to a very similar game. The lexicographer Pollux describes the game thus: "The knucklebones are thrown up into the air, and an attempt is made to catch them on the back of the hand. If you are only partially successful, you have to pick up the knucklebones which have fallen to the ground, without letting

<sup>1</sup> Herodot., i. 94.

<sup>2</sup> *Anth. Pal.* vi. 308 :

Νικήσας τοὺς παῖδας, ἐπεὶ καλὰ γράμματα ἔγραφεν,  
Κόνναρος ὀγδώκοντ' ἀσπραγάλους ἔλαβεν.

fall those already on the hand . . . It is, above all, a woman's game."<sup>1</sup> This description makes the illustration clear. Each woman has five knucklebones, and the one whose turn it is to play has caught three on the back of her hand; the two which are falling to the ground she would have to pick up without shaking off those already on the hand. A vase (E 501) in Case 10 of the Third Vase Room shows Eros playing this same game.

Besides being used in various kinds of games, knucklebones were also employed as dice. The four long faces of the knucklebone differed from one another in form, one being convex, another concave, another nearly flat, and the fourth sinuous and irregular.



FIG. 204.—KNUCKLEBONES AND DICE (Nos. 473-5). 1:1.

The values assigned to these sides were: (a) to the flat side (*χίον*), 1; (b) the sinuous side (*κῶνον*), 6; (c) the concave (*ὑπτίον*), 3; (d) the convex (*πρηγές*), 4. This is the order in which they are shown in fig. 204, from left to right. Astragali thus required no marks of value upon them, since their sides were naturally distinguished. The ordinary cube-shaped dice, marked 1-6 (No. 474), were also widely used by the Greeks and Romans (fig. 204). The usual arrangement of numbers was 1 opposite 6, 2 opposite 5, and 3 opposite 4,<sup>2</sup> but other arrangements occur. Some dice are

<sup>1</sup> Pollux, ix. 126 (reading *ἐφίσταται* and omitting *ῆ*).

<sup>2</sup> Cf. *Anth. Pal.* xiv. 8:

ἑξ, ἑν, πέντε, δύο, τρία, τέσσαρα κύβος ἐλαύνει.

interesting on account of their peculiar form, *e.g.* the squatting silver figures (No. 475, fig. 204), which are marked with the values 1-6 on different parts of the body. A Roman bronze dice-box is shown in fig. 205. The ordinary materials of dice were ivory, bone, or wood. Of the multifarious ways of playing with dice known to the Greeks and Romans, the one most in vogue may be mentioned. In this three dice were used, and the object was to throw the highest number (*πλειστοβολίνδα*). The best throw, three sixes, became proverbial. In Aeschylus' *Agamemnon* the watchman, when he saw the beacon-fire blaze forth which told of Agamemnon's victorious return, exclaimed:—

"Happy my master's fortunes I'll account,  
Now that this beacon hath three sixes thrown."<sup>1</sup>

With astragali, on the other hand, the best throw was 1, 3, 4, 6, and was called "the throw of Venus." For this each bone had to present a different face.<sup>2</sup> The

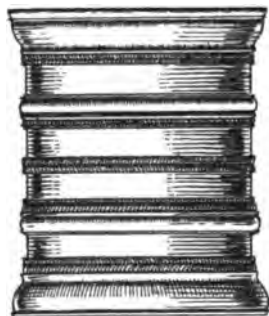


FIG. 205.—BRONZE DICE-BOX.  
4:5.

worst throw was the "Dogs," when four aces turned up.<sup>3</sup> Dice-playing was common at most periods of Greek and Roman history, but under the Roman Empire, if we may believe the satirists, it was pursued with a passion almost amounting to frenzy.

Dice of exceptional form are the twenty-sided one, inscribed with the Greek letters Α to Υ (No. 476), a fourteen-sided one inscribed with Roman numerals (No. 477), and an uninscribed fourteen-sided crystal die from Naukratis. With these may be mentioned the triple teetotum (No. 478) and the four-sided triple die, one side of which has been left plain (No. 479).

<sup>1</sup> Aesch., *Agam.* 82:

τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι,  
τρίς ἑξ βαλούσης τῆσδ' ἐμοὶ φρυκτωρίας.

<sup>2</sup> Mart., xiv. 14:

Cum steterit nullus vultu tibi talus eodem,  
Munera me dices magna dedisse tibi.

<sup>3</sup> Prop., iv. 8, 45 f.:

Me quoque per talos Venerem quaerente secundos,  
Semper damnosi subsiluire canes.

Of the rules governing other games, represented here by several pieces, we are entirely ignorant. The plaster pawns (No. 480) found at Panticapæum (Kertch) in the Crimea, probably belonged to some game analogous to our draughts or chess. An interesting set of pieces is that of the ivory discs (No. 481; fig. 206), which bear on their obverse a design in relief, *e.g.* two Muses and the head of the Sun-god, and on their reverse a number, from 1 to 15, in both Greek and Latin figures, as well as a word descriptive of the design on the obverse. Thus

the two illustrated have on their reverse  $\begin{matrix} \text{VI} \\ \text{MOYCAI} \\ \odot \\ \text{S} \end{matrix}$  and  $\begin{matrix} \text{II} \\ \text{HAIOC} \\ \text{B} \end{matrix}$   
(*i.e.*, VI.—Nine Muses—6, and II.—Helios—2) respectively. It



FIG. 206.—IVORY PIECES FROM GAMES (Nos. 481–482). 2:3.

seems pretty clearly established that these discs were used as pieces in a game, which probably resembled draughts or backgammon. Fifteen of these pieces have been found together in a child's tomb at the above mentioned Panticapæum. The game appears to have been popular in the first and second centuries after Christ, and probably had its origin in Alexandria. It seems likely that it bore a resemblance to the Roman game called *duodecim scripta* ("twelve lines"), played with fifteen pieces on either side. The moves were determined by the throw of the dice, as in our backgammon. Another set of pieces belonging to a game are the label-shaped ivories (No. 482; fig. 206), inscribed on one side with words, often of an abusive character, such as



*male (e)st* ("bad luck"), *fur* ("thief"), *nugator* ("trifler"), *stumacose* ("ill-tempered fellow"), etc., and on the other with numbers. The pieces mentioned have the numbers XXIII A, II, I, and II A respectively on their reverse side (see fig. 206). The whole series of numbers on these ivories runs from 1 to 25, and includes in addition 30 and 60; it is noteworthy that the highest numbers have inscriptions of a complimentary character, e.g., *felix* and



FIG. 207.—ITINERANT WITH PERFORMING ANIMALS (No. 486). 2:3.

*benigne*. The pieces may have been used in the Roman game called "the game of soldiers" (*ludus latrunculorum*).<sup>1</sup>

At the top of Cases 57-58 is an oblong marble board (No. 483), inscribed with six words of six letters each. It was found in a tomb near the Porta Portese, Rome. The words are—

CIRCVS PLENVS  
CLAMOR INGENS  
IANVAE TE | ——— ? *te(nsae)*

"Circus full," "Great shouting," "Doors bursting(?)."

Each word is separated from that opposite it by a flower within

<sup>1</sup> *Latro* originally meant "a mercenary soldier."

a circle. The stone served as a board for a game, the pieces used in which were probably the so-called "contorniates," bronze discs of coin-form, with designs in relief on either side within a raised rim and a circular depression. Two examples of these contorniates (in electrotypes) are exhibited below the stone board (No. 484). The pieces are of late Imperial date, of about the time of Constantine. Many have subjects closely connected with the circus, a fact which harmonizes well with the inscription on the board described. One of the two exhibited has a head of Alexander and a representation of a chariot race, the other a head of Nero and a water-organ (see below, p. 221).

Acrobatic feats are represented by two bronze statuettes (No. 485) of a man walking on his hands, while a Roman lamp (No. 486; fig. 207) gives an interesting view of an itinerant with his troop of performing animals. On his right is an ape, on his left a cat climbing a ladder. Above are two hoops for the animals to jump through. Another form of amusement is illustrated by the kylix (No. 487) placed in this Case. A boy is seated, and holds on his knee a cage containing a bird, probably a quail. Quail-fighting was a very popular amusement at Athens, where odds were freely betted on the result of the encounter. The wooden instrument, seen above the boy, would be used to provoke the quails to fight with one another. The game of quail-striking (*ὀρνυγοκομία*) was another variety of sport with quails. In this the object was to drive the quail out of a marked circle by dint of striking it with the fingers or pulling out its feathers.<sup>1</sup>

(481) Cf. *Röm. Mitt.*, 1896, p. 238 ff.; *Rev. Arch.*, IV. (5), 1905, p. 110 ff.; (482) *Röm. Mitt.*, 1896, p. 227 ff.; (483) Cf. *Num. Chron.* (4th Series), VI., p. 232 ff.; *Notizie degli Scavi*, 1887, p. 118.

On ancient toys and games generally, see Becq de Fouquières, *Les jeux des anciens*; Daremberg et Saglio, s.v. *Ludus*.

## XIX.—HORSES AND CHARIOTS.

(Wall-Cases 49–51.)

**Chariots and Carts.**—The war-chariot plays a conspicuous part in the Homeric poems, and the horse and chariot are there so closely identified that we find the phrase "he leapt from his horses" used as equivalent to "he leapt from his chariot." After

<sup>1</sup> Poll., ix. 108.

the Homeric age, however, the use of the chariot in war died out in Greece,<sup>1</sup> and it thenceforward appears most conspicuously in the great Greek games, where it was used for racing purposes. A very early example of this racing chariot may be seen on a Boeotian bowl of the eighth century (on the top of Case D, First Vase Room).<sup>2</sup> Here are depicted two chariots with a high open framework at front and back, each drawn (apparently) by a single horse, and driven by a man clothed in the long robe distinctive of the Greek charioteer. There is little doubt that in reality the chariots are



FIG. 208.—ROMAN RACING CHARIOT (No. 488). L. 10½ in.

meant to be drawn by two horses, and that the deceptive appearance is due to the limitations of the artist. On Greek monuments of a later date than this vase, the light racing chariot is constantly represented. A design from a black-figured vase of the sixth century B.C. (Frontispiece)<sup>3</sup> gives a good view of this type of chariot,

<sup>1</sup> A reminiscence of the use of the war-chariot can be traced in the names (*ἡνίοχοι καὶ παραβάραι*) given to a picked band of Boeotian warriors who fought at the battle of Delium in 424 B.C. See Diod. xii. 70, 1.

<sup>2</sup> See *Journ. of Hell. Stud.*, XIX., pl. 8.

<sup>3</sup> Second Vase Room, Case 47, B 304.

into which the horses are being harnessed. The two in the middle are in position, and the further of the two outer ones (a piebald) is being led up, muzzled, by the groom. The charioteer at the side is, as usual, distinguished by his long white robe. The end of the curved pole is attached by a strap to a rod at the top of the chariot frame to give it greater stability. One end of the yoke, which is lashed to the pole, is visible, together with one of the two guiding rings for the reins. The collar and trace for the nearest outside horse hang over the side of one of those already harnessed.



FIG. 209.—LUNA IN BULL-CAR (No. 490). Ht. 7½ in.

Roman chariots are represented by a good bronze model (No. 488 ; fig. 208) found in the Tiber. This is a racing car, drawn at full speed by two horses, one of which is now lost. It corresponds closely to the cars used for racing in the circus, such as may be seen in Case 110. At the end of the pole (appearing just behind the horse's mane) is a decoration in the form of a ram's head, an ornament of the same character as the four bronze objects placed with the horse-muzzles in the upper part of Case 51 (No. 489). These have decorations in the form of the bust of a

Satyr blowing a horn, and busts of a boy, an Amazon, and a Cupid respectively. In the lowest parts of Cases 50 and 51 are various bronze decorations, which have no doubt belonged to axle-boxes and other parts of a chariot, but their exact arrangement is not clear.

Another form of Roman car is illustrated by the fine hanging bronze lamp representing the Moon-goddess (Luna), drawn in her chariot by a pair of bulls (No. 490 ; fig. 209). The lamp was for three wicks, two on the outer sides of the bulls, and one at the back of Luna's head. The goddess is represented on coins of the



FIG. 210.—ROMAN CAR FOR CARRYING IMAGES TO THE CIRCUS (No. 492).  
L. 2 ft. 10½ in.

second and third century after Christ in a similar bull-car.<sup>1</sup> A terracotta (No. 491) is in the form of a four-wheeled hooded waggon, probably a travelling car of the type called *ἀπήνη* by the Greeks and *raeda* by the Romans. Juvenal's friend Umbricius, when moving from Rome into the country, packed his whole household effects into one of these waggons.<sup>2</sup> In the top of Case 49 is a marble relief (No. 492 ; fig. 210) representing a covered two-wheeled cart drawn by four horses. The sides of

<sup>1</sup> *E.g.*, on *B.M. Coins of Ionia*, pl. xx. 7 (Coin of Magnesia : Gordianus Pius).

<sup>2</sup> *Juv.*, iii. 10:

*Sed dum tota domus raeda componitur una . . .*

the cart are decorated with reliefs, depicting Jupiter and the two Dioscuri, Castor and Pollux. Probably the car is a *tensa*, used to convey images of the gods to and from the circus on the occasion of the games, and for other religious purposes. The relief formed part of a sarcophagus of about the third century after Christ.

**Horse-trappings.**—Case 50 contains two interesting sets of bronze harness of an early date from Italy, probably of the eighth century B.C. (No. 493). They are mounted upon leather, and placed on models of horses' heads; the sidepieces of the bits are themselves in the form of horses. Of much later date, perhaps



FIG. 211.—GREEK BIT (No. 494). Width, ca. 9 in.

of the fifth or fourth century B.C., is the Greek bit from Achaëa (No. 494; fig. 211). It is remarkable for its severe character, but was certainly not out of the ordinary, for a bit of precisely similar character is described by Xenophon in his treatise on horsemanship (early fourth century B.C.).<sup>1</sup> He says there were two varieties of this type of bit, the mild and the severe. In the present example we may probably recognise the severe variety, which had "the 'wheels' heavy and small and the 'hedgehogs' sharp, in order

<sup>1</sup> Xen., *De re eq.* x. 6: πρῶτον μὲν τοῖνυν χρηὶ οὐ μείον δυοῖν χαλινῶν κεκτῆσθαι· τούτων δὲ ἕστω ὁ μὲν λείος, τοὺς τροχοὺς εὐμεγέθεις ἔχων, ὁ δὲ ἕτερος τοὺς μὲν τροχοὺς καὶ βαρεῖς καὶ ταπεινοὺς, τοὺς δ' ἐχίνους ὀξεῖς, ἵνα ὅποταν μὲν τοῦτον λάβῃ, ἀσχύλλων τῇ τραχύτητι διὰ τοῦτο ἀφίῃ.

that the horse when he got it into his mouth might be distressed by its roughness, and give up resisting." The "wheels" are clearly the central discs for pressing on the tongue, while the prickly cylinders at the sides were aptly termed "hedgehogs" by the Greeks. In this same Case there are also examples of the milder Roman bit, one in iron and another (curiously enough) in lead.

Case 51 contains three examples of muzzles for horses

(No. 495), nearly complete, with a fragment of a fourth. These muzzles are in bronze, but we can hardly expect that this was the usual material. Probably the bronze examples were reserved for state occasions, or else only used by the very wealthy.<sup>1</sup> The muzzles depicted on vases seem rather to be of some pliant material — leather, for example. Such a muzzle is seen on the mouth of the horse which is being led up to be harnessed in the chariot-group from a vase-painting figured in the Frontispiece, though the material might possibly be bronze. It is probable that all the bronze examples in this Case belong to the Greek period, though the one



FIG. 212.—BRONZE HORSE-MUZZLE (No. 495).  
Ht. ca. 9 in.

here illustrated (fig. 212) has been assigned to as late a date as the fourth century after Christ. The muzzle was only used when the horse was being rubbed down or led (as in the vase-painting), not when he was ridden or driven. Xenophon<sup>2</sup> observes that "the groom must understand how to put the muzzle on the

<sup>1</sup> Pollux, however (i. 148), gives the material as bronze: καὶ τὸ μὲν ὄλφ τῷ στόματι τοῦ ἵππου περιτιθέμενου χαλκοῦν ἡθμῶδες, κημὸς καλεῖται.

<sup>2</sup> *De re eq.* v. 3.

horse, when he takes him out to rub him or to roll him. And, indeed, wherever he takes him without a bridle, he ought to muzzle him." The muzzles must have been fastened to the horse's head by straps attached to the rings seen on each side of them. The holes pierced in the bottom, to enable the horse to breathe freely, explain why Pollux calls the muzzle a "sieve-like" object.

It has been a subject of controversy whether Greek and Roman horses were shod. There is no mention of horse-shoes in Greek literature, and it seems improbable that they were used by the Greeks. Xenophon advises the use of a specially constructed stone floor for hardening the horse's hoofs,<sup>1</sup> but in spite of such precautions, it is not surprising to hear that the Athenian cavalry-

horses sometimes went lame as a result of continuous work on hard ground.<sup>2</sup> Horse-shoes are occasionally (though rarely) spoken of in Roman literature. Their use seems to have been quite exceptional, as when Nero, for instance, had his mules shod with silver.<sup>3</sup> In the lower part of Case 51 will be seen a series of iron shoes of



FIG. 213.—IRON HOBBLE (No. 496). 1:4.

the Roman period (No. 496; fig. 213), for the most part found in the south of France. It is impossible to believe that these were ever used as ordinary horseshoes. The most plausible theory is that they were "hobbles," put on the feet of horses and other quadrupeds to prevent them straying. The upper part of this same Case contains a set of spurs (No. 497), most of them probably Roman. The arrangement for attaching the spurs to the heel varies. Two have loops formed by the head and neck of swans, three have discs or knobs, while another has holes for laces.

(488) *Cat. of Bronzes*, 2695; (489) *ibid.*, 2696 ff.; (490) *ibid.*, 2520; cf. Ginzrot, *Die Wagen d. Griechen u. Römer*, II., pl. 44; (491) *Cat. of Terracottas*, C 612; (492) *Cat. of Sculpt.*, III., 2310; (493) *Cat. of Bronzes*, 357; (494) Cf. Pernice, *Griech. Pferdegeschirr*, pl. ii. and iii. (56th Winckelmannsfestprogramm); (495) *ibid.*, pl. i. and pp. 6-16; (496) Cf. *Rev. Arch.*, 1900 (36), p. 296 ff.; Smith, *Dict. of Ant.*<sup>3</sup>, s.v. *Solea*.

<sup>1</sup> Xen., *op. cit.*, iv. 3.

<sup>2</sup> Thuc., vii. 27, 5.

<sup>3</sup> Suet., *Ner.* 80.



**XX.—AGRICULTURE.**

(Wall-Case 52.)

Farming and the rearing of live stock were from remote antiquity among the Greeks and Romans the most natural and, as Cicero says, the most honourable means of earning a livelihood. Recent discoveries have shown that the early civilisation, which flourished on the coasts and islands of the Aegean, in the second millennium B.C., was well acquainted with agriculture. On one of the fine gold cups from Vaphio, which are probably of Cretan manufacture and represent in vivid fashion the bull-baiting of a primitive arena, is embossed a cultivated olive-tree; the remains



FIG. 214.—PLOUGH TURNING (No. 499). L. 5½ in.

of an oil-press have been found in the very early settlements on the island of Thera, and olive-stones in Mycenaean graves. The olive, valuable for purposes of cooking, of lighting, and of bodily training, has been cultivated from that time in Greece, and especially in Attica, down to the present day, with the greatest success.

The use of the plough was also known at that distant period. In this Case are shown three bronze ploughshares (No. 498), which belong to the Mycenaean Age, and were found in Cyprus. A plough in its most primitive form was merely the trunk of a tree which served as the pole, with two branches on opposite sides, one forming the share, the other the handle. This was the

plough in one piece spoken of by Hesiod. The Mycenaean ploughshare belongs to a later development, when the plough is made up of several parts, the "joined plough" of Homer and Hesiod. Such is the plough seen in the very primitive bronze Greek group (No. 499 ; fig. 214), where it is in the act of being turned at the end of the furrow. To effect the turning the two oxen are pulling the yoke in opposite directions. A black-figured vase of the sixth century, recently presented to the Museum and here exhibited (No. 500), shows the later plough in a simple form, which has changed but little for many centuries, as may still be observed in the East. The different parts can be seen more clearly from a bronze votive plough of the third century B.C. at Florence (fig. 215). It is made up of (1) a horizontal share-beam, to which is fastened the iron share, (2) a pole, at the end of which



FIG. 215.—BRONZE VOTIVE PLOUGH.

is the yoke, (3) the vertical handle. This type of plough is exactly described by Virgil in the *Georgics*.<sup>1</sup>

The ploughman was followed by the sower, who is represented on the vase mentioned above (No. 500) with a basket from which he scatters the seed in the furrow. On another vase, in the Louvre (fig. 216), the plough is accompanied by a labourer who breaks up with a hoe the clods left by the share. At harvest-time a sickle was used to cut the grain, of which instrument two iron specimens are shown in the Case, from Lycia in Asia Minor (No. 501). Winnowing the grain was accomplished either by means of a shovel or a basket of peculiar shape (*λίκρον*, *vannus*); on a terracotta relief in the Museum (D 525, Case 75, Terracotta Room Annexe) the infant Dionysos is being rocked in one of these objects instead of a cradle, by a Satyr and a Nymph.

Of fruit crops the vine and the olive were by far the most

<sup>1</sup> i. 169 ff.

important in the Greek and Roman world, and great attention was paid to their cultivation. The operations involved in the manufacture of both wine and oil find many illustrations among ancient works of art. A vivid description of the vintage is given by Homer among the scenes depicted on the shield of Achilles; and a vase in the Louvre gives a lively picture of the gathering of grapes, a subject also illustrated by a Roman terracotta relief (No. 502) exhibited in the Case, where a Satyr is picking grapes from a vine. Another relief of the same class (No. 503) depicts the treading



FIG. 216.—PLOUGHING SCENE.

out of the grapes in the wine-press, also by Satyrs, two of whom are balancing themselves by holding a ring between them while they tread the grapes in an oblong trough to the tune of flutes. An elderly Satyr brings up fresh supplies in a basket.



FIG. 217.—WINE BEING DECOCTED (No. 504). L. 1 ft. 9 in.

The must or new wine was partly used for drinking as soon as ready, partly decocted into a sort of jelly (*defrutum*), and partly stowed in cellars in large casks or jars (*dolia*); in the latter case after being fermented for nine days it was covered up and sealed. The commoner kinds were drunk direct from the *dolia*, the finer sorts drawn off into amphorae and stored up. On the marble relief here given (No. 504; fig. 217) we have a representation of the conversion of the must into *defrutum*: two men are attending to a caldron placed over a fire, while a third is pouring wine from

an amphora into another caldron, and a fourth is waiting to fill a jug from the same. In the lowest part of the Case is exhibited the upper part of an amphora with long neck and two handles (whence the frequent term *diota*), as an example of those used for the storage of wine. The terracotta figure of a man carrying a wineskin and one of these *diotae* (No. 505), and a Roman lamp



FIG. 218.—SLAVES CARRYING WINE-CASKS (No. 506). Ht. 5½ in.

depicting slaves carrying casks of wine, should also be noted (No. 506 ; fig. 218).

The cultivation of the olive is well illustrated by a black-figured vase of the sixth century B.C. (No. 507 ; fig. 219), showing a primitive method of gathering the fruit : a youth has climbed to the top of the tree, and he and two men are beating the branches with sticks to bring the fruit down, while another youth collects it

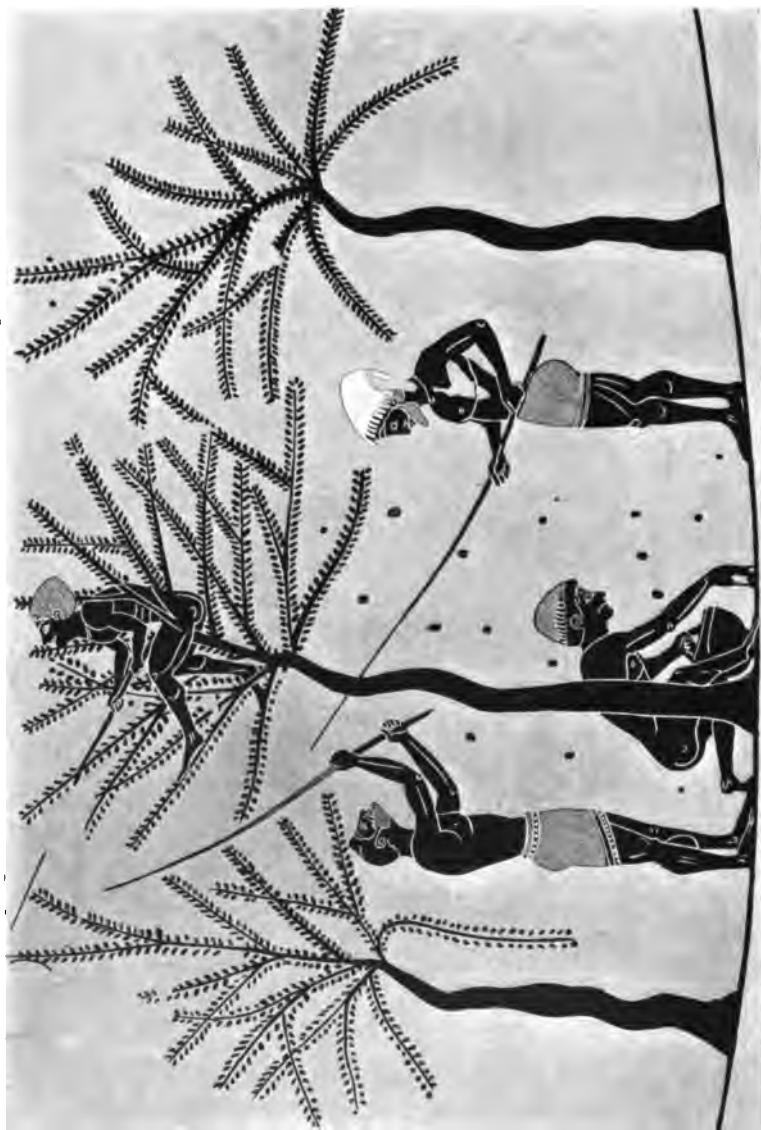


FIG. 219.—MEN GATHERING OLIVES (No. 507). Ca. 1:2.

in a vessel. This method is expressly condemned by Varro, an early Roman writer on agriculture.<sup>1</sup>

In order to extract the oil from the pulp of the fruit, it was necessary to use a press of some kind, such as we see on the terracotta relief here exhibited (No. 508 ; fig. 220), of the first century B.C. Here the press consists of flat stones between which layers of olives are placed ; to the uppermost stone is fastened a long pole, which serves as a lever, and is being worked by a Satyr ; round the press a rope is wound many times.



FIG. 220.—SATYR AT OIL-PRESS (No. 508). Ht. 7 in.

The remaining objects in this Case are mostly illustrative of men or beasts of burden engaged in agricultural and kindred occupations, such as the goat-herd depicted on a Roman lamp to whom the name Titurus is applied, with reference to Virgil's first Eclogue (No. 509 ; fig. 221). The bronze figure of a donkey (No. 510) with panniers recalls the ornament of Trimalchio's dinner-table described by Petronius, and may have served a similar purpose ; the models of carts from Amathus in Cyprus (No. 511) should also be noted.

<sup>1</sup> Varro, *Res Rust.* i. 55 : de oliveto oleam . . . legere oportet potius quam quatere.

**Flowers.**—In Cases 57–58 will be seen a set of funeral wreaths (No. 560; cf. p. 232), found at Hawara, in Egypt. Among the flowers which can be identified in these wreaths are the rose, narcissus, sweet majoram, and immortelle. We know, from an epigram of Martial,<sup>1</sup> that Egypt cultivated roses with such success that she exported them from Alexandria to Rome during the winter, though at the time when the poet wrote (latter part of first century A.D.), Italy was, according to him, in a position to export



FIG. 221.—GOATHERD WITH FLOCK (No. 509). Diam. 3½ in.

roses to Egypt. In their gardens the Romans devoted most of their attention to their trees, which they cut into fantastic shapes by the agency of the landscape gardener (*topiarius*). The species of flowers known to them were decidedly limited in number, but we find gardens of singular beauty depicted on their wall-paintings, notably on one found near the Prima Porta at Rome.<sup>2</sup> According to Pliny<sup>3</sup> the Romans at first confined themselves almost

<sup>1</sup> vi. 80.

<sup>2</sup> *Ant. Denkmäler*, I., pl. 11.

<sup>3</sup> *N. H.* xxi. 14 ff.

exclusively to the cultivation of violets and roses. Lilies, however, soon attained an almost equal vogue. Other flowers cultivated by the Romans were the narcissus, anemone, iris, poppy, amaranthus, and immortelle. The only flower acclimatised by them was, apparently, the oriental crocus.

(498) *Excavations in Cyprus*, p. 15, 1477; (500) Published by Froehner, *Mus. de France*, pl. 13, 1, p. 45; Salzmann, *Néc. de Camiros*, pl. 54, 2, 8; (504) *Cat. of Sculpt.*, III., 2212; (507) *Cat. of Vases*, II., B 226; (508) *Cat. of Terracottas*, D 550.

## XXI.—SHIPPING.

(Wall-Cases 53–54.)

As early as the eighth century before Christ the Greeks possessed powerful war-vessels propelled by numerous oarsmen. These appear on vases of that date, as for example on a large bowl of Boeotian fabric (mentioned above in connection with chariots

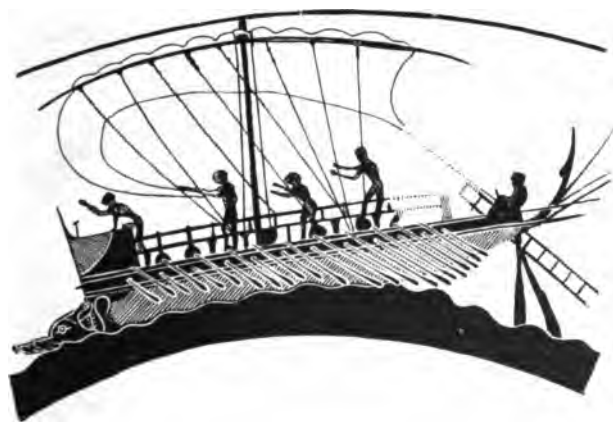


FIG. 222.—EARLY GREEK WARSHIP.

p. 200), which shows such a ship with its double line of rowers and a man at the stern managing the big steering-oars. The crew of this vessel seems to have numbered some forty men.<sup>1</sup> A more finished representation of an early Greek war-vessel is seen on a vase of the sixth century B.C. (B 436; fig. 222). Here will be noticed the two rows of eleven and twelve oars respectively, the

<sup>1</sup> *Journ. Hell. Stud.*, XIX., pl. 8.



steersman with his two steering-oars, the ladder for embarking and disembarking, the ram in the form of a dog's head, and the mast and sail. The merchant vessel of the time is illustrated on the same vase (fig. 223). The principal difference is that the merchant ship has no rowers, but is entirely dependent upon its sail. A terracotta model ship from Cyprus (No. 512 ; fig. 224) of about this period shows the socket for the mast and the high poop for the steersman, with the remains of an iron oar. This vessel is doubtless intended for a merchantman. The numerous small terracotta boats found with this merchant vessel at Amathus give a good idea of the fishing boats of the time (Case 53). These boats are also interesting as reminding us of the legend that



FIG. 223.—EARLY GREEK MERCHANT-SHIP.

Kinyras, king of Cyprus, promised to send fifty ships to help the Greeks against Troy. He sent but one, carrying forty-nine others of terracotta, manned by terracotta figures. The small model war-galley (No. 513) from Corinth, containing warriors armed with circular shields, is interesting from the place of its discovery, for Corinth was traditionally an early shipbuilding centre, and triremes are said to have been first built at that city.<sup>1</sup>

The use of triremes (ships with triple arrangement of oars) did not become common among the Greeks till the earlier part of the fifth century B.C. This was the typical Greek warship of the period of the Peloponnesian war, and the arrangement of the rowers in it

<sup>1</sup> Thuc., i. 13: *πρῶτοι δὲ Κορίνθιοι λέγονται ἐγγύτατα τοῦ νῦν τρόπου μεταχειρίζαι τὰ περὶ τὰς ναῦς, καὶ τριήρεις πρῶτον ἐν Κορίνθῳ τῆς Ἑλλάδος ναυπηγηθῆναι.*

has given rise to much controversy. The crew (according to one view) consisted of two hundred rowers, sixty-two on the highest tier (*θρανῖται*), fifty-four on the middle (*ζυγῖται*), and fifty-four on the lowest (*θαλαμῖται*), as well as thirty who were apparently stationed on the highest deck (*περίνεψ*). The best ancient representation of the rowers in a trireme is that given on a relief in Athens, of which a cast is shown here (No. 514 ; Case 53). The upper oars pass over the gunwale, the second and third lines (if these are oars) through port-holes. Another view is that in the trireme three rowers sat on one bench, each pulling a separate oar, which passed through a common rowlock-port. This view discards the theory of superposed banks of



FIG. 224.—TERRACOTTA MODEL OF MERCHANT-SHIP (No. 512). L. 12 in.

oars. In the trireme the ram was of the greatest importance, and much attention was devoted to strengthening it. An excellent illustration of the prow of a trireme is to be seen in the terracotta vase from Vulci (No. 515 ; fig. 225). Here are an upper and a lower ram, each armed with three teeth ; the curved ornament above the ram has been broken away. The projections on either side by the handles, decorated with a woman's head, would serve as a protection to the oars. The eye on the side is a prominent decoration in Greek ships, and was probably intended to avert the evil eye. It is seen on the ship painted on the vase B 508 in Case 53 (No. 516), from which the diver is preparing to jump, and has survived even to the present day, for eyes are still found painted on the bows of Mediterranean fishing boats. Ships with

numerous groups of rowers (as many as thirty or forty are mentioned) were sometimes used from the fourth century B.C. onwards, but they must at all times have been very unwieldy. Indeed the only rational explanation of these vessels seems to be, not that there were thirty or forty lines of rowers, but that several men rowed to a single oar, most, no doubt, standing. Roman ships did not differ very materially from Greek ships, but a special class of swift ships with two banks of oars was adopted from Liburnian pirates who inhabited the islands off Illyria, and these ships were



FIG. 225.—VASE IN THE FORM OF A PROW OF A TRIREME (No. 515). L. 8 in.

called Liburnian galleys. A figure-head in bronze from a Roman ship, found in the sea off Actium, is shown in Case 54 (No. 517). It represents Minerva, and probably belonged to some ship sunk in the great battle between Octavian and Antony in 31 B.C. Besides figure-heads and figures painted on the bow, Roman ships often had a statue of their protecting deity in the stern. Thus the ship which bore Ovid to his place of exile had a statue of Minerva in the stern (*tutela*), and her helmet painted on the bows.<sup>1</sup>

<sup>1</sup> Ovid, *Tristia*, i. 10, 1:

Est mihi, sitque, precor, flavae tutela Minervae,  
Navis et a picta casside nomen habet.

Some lamps placed in Case 54 give interesting pictures of Roman harbours. In one (No. 518; fig. 226), a ship is seen entering the harbour, which is indicated by a light-house. Of the crew of six, one is seated high on the stern, blowing a trumpet to announce the ship's approach; before him is the steersman, and next come three men furling the sail. The man in the bows is



FIG. 226.—ROMAN SHIP ENTERING A HARBOUR (No. 518). Diam. 4 in.

preparing to let down the anchor. Another lamp (No. 519; fig. 227) shows a harbour with buildings on the quay. A fisherman in a small boat holds a rod and line in his right hand, and a fish which he has just caught in his left. Before him is a man on shore just about to cast a net into the water. In the third lamp (No. 520) Cupid is seen in a boat, hauling in his net from the water.

(512) *Excavations in Cyprus*, p. 112, fig. 164, No. 12; (514) *Cat. of Sculpt.*, III., 2701; (515) *Cat. of Terracottas*, D 201; (516) *Cat. of Vases*, II., B 508; (517) *Cat. of Bronzes*, 880; Torr, *Ancient Ships*, pl. 8, 41.

On ancient ships generally, see Torr, *Ancient Ships*; Cartault, *La trière athénienne*; W. W. Tarn in *Journ. Hell. Stud.*, XXV., pp. 137, 204 ff.; A. B. Cook in *Camb. Comp. to Gk. Stud.*, p. 475 ff.



FIG. 227.—ROMAN FISHERMEN IN A HARBOUR (No. 519). Diam. 8½ in.

## XXII.—MUSIC AND DANCING.

(Wall-Cases 54–56.)

**Music.**—The Greek term *μουσική* (music) included much more than we mean by music. It was applied to the education of the mind as opposed to *γυμναστική* (gymnastics), the education of the body. In the narrower sense, however, it corresponded to the modern term, and to this the Greeks from early times attached a high importance. It was the effect of music upon the character

which appealed to them above all things, and it was this which caused Plato to banish from his ideal state certain modes of music, which would, he thought, be injurious to its well being. These modes or "harmonies" were named after race-divisions. We find the Dorian, the Aeolic, the Ionic, the Lydian, and the Phrygian. The Dorian was universally approved for its manly qualities, but Plato rejected the Lydian as useless and effeminate.<sup>1</sup> He agreed with the musician Damon that "No change can be made in music without a change of the most important laws of the State."<sup>2</sup>

Of the stringed instruments used among the Greeks, the lyre was the most prominent. There were two varieties of this, the kithara and the lyre proper. The kithara, an instrument with a large wooden sounding board and upright arms, was played chiefly by professional musicians, such as the kitharist represented on a fine vase in the Third Vase Room, who has won a victory at one of the great musical contests (E 460; Pedestal 7). The illustration (fig. 228), taken from an amphora of the fifth century (E 256, Case H, Third Vase Room), shows Apollo playing on the kithara, which is supported by a band passing over his left wrist. In his right hand he holds the *plectrum*, which is attached by a cord to the instrument. The *plectrum* was of various forms, but its most



FIG. 228.—APOLLO PLAYING ON A KITHARA.



FIG. 229.  
LYRE.

essential part was the tooth or hook for catching and sounding the wires. Below the kithara hangs a panther's skin, which would serve to cover the wires when the instrument was not in use. The lyre proper (fig. 229) is distinguished by its curving arms and sounding board of tortoiseshell (hence called *chelys*). The wooden framework of a Greek lyre found in a tomb near Athens is shown in Case 55 (No. 521). As the popular instrument, the lyre was naturally taught in schools. Two interesting Greek vases (Nos. 522 and 523), exhibited in these Cases, give a picture of boys receiving music lessons at a school.

<sup>1</sup> Plat., *Rep.* iii. 398-9,

<sup>2</sup> *Ibid.*, iv. 424 c,

In one instance a boy is learning the lyre, in another the boy is playing the flutes, while the master, who holds a *plectrum*, is playing on a lyre. Domestic animals are freely admitted, and the discipline seems far from severe.

As the school scene shows, flute-playing, though condemned by Plato and Aristotle,<sup>1</sup> was commonly taught at Athens. Ancient flutes are distinguished from the modern instrument by the vibrating reed which formed the mouthpiece, and by the fact that they were always played in pairs. Hence the frequency with which pairs of ancient flutes are found. Two of sycamore wood (No. 524; Case 56) were discovered in the same tomb (near

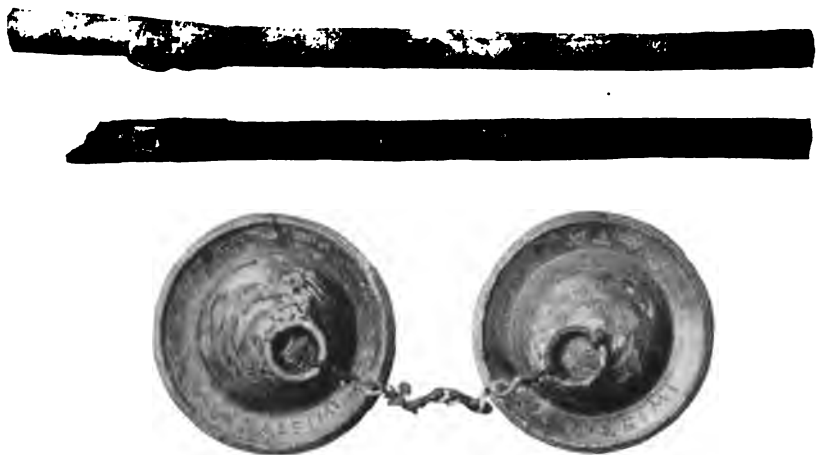


FIG. 230.—BRONZE FLUTES AND CYMBALS (Nos. 525, 532). 1:3.

Athens) as the lyre described above (No. 521). Another pair of flutes (in bronze) from Italy (No. 525; fig. 230) have their mouthpieces in the form of busts of Maenads. To assist the playing of the two flutes together a mouth-band was often worn, as may be seen from designs on vases, *e.g.* on a cup of Epiktetos (E 7; Third Vase Room), where a youth wears the mouth-band and plays the double flutes, while a girl dances to the music.

A framed impression from a Greek hymn to Apollo inscribed on stone is here exhibited (No. 526). Musical notes, indicated by letters of the Greek alphabet in various positions, are placed at intervals over the letters to guide the singer. The inscription was

<sup>1</sup> Plato, *Rep.* iii. 399 D; Arist., *Pol.* viii. 6, 5 ff.

found at Delphi, where other inscriptions of a similar character have come to light.

Flute-playing was very popular with the Romans, among whom it was considered the proper accompaniment of every kind of ceremony.<sup>1</sup> For military purposes they used several other wind instruments. Two bronze mouthpieces (No. 527) in Case 54 may perhaps come from long straight trumpets (*tubae*). The Roman curved horn (*cornu*) is represented by two large specimens in bronze (No. 528) placed at the top of Cases 55, 56. The terracotta bugle in Case 54 is probably a model of the Roman *bucina* (No. 529).

The simplest of all ancient wind instruments is the rustic Pan's pipe (*syrinx*), usually formed of seven or eight hollow reeds fastened together with wax. The Greek Pan's pipe has the reeds of equal length, the different notes being produced by the different positions of the natural joints of the reed. The Roman *syrinx* had its lower edge sloping, the result of cutting off the reeds immediately below the natural joints. A terracotta statuette in Case 55 (No. 530) represents a shepherd boy playing on a Pan's pipe of the Roman kind, and a marble relief from Ephesus at the top of Case 54 (No. 531) shows a beardless man seated with a large *syrinx* in his hands. The Greek inscription tells us that the relief was dedicated by Ebenos, a "first-flute," to Hierokles his piper.

It was the Pan's pipe which gave Ktesibios of Alexandria (third century B.C.; cf. p. 110) the model on which he constructed his water-organ, an instrument which became popular with the Romans. A Roman "contorniate" shown in Case 57 has one of these water-organs represented upon it. They were apparently blown by hydraulic power and played by means of a key-board.

Cymbals were largely used by the Greeks and Romans in religious ceremonies of an ecstatic character, such as the mysteries of Demeter and Kore and the worship of Kybele. Among the cymbals in Case 56 is an interesting pair (No. 532; fig. 230) inscribed in Greek with the name of Oata their owner (Ὀάτας εἰμὲν). They were originally joined together by a chain, part of which still remains.

<sup>1</sup> Ovid, *Fasti*, vi. 659 f.:

cantabat fanis, cantabat tibia ludis,  
cantabat maestis tibia funeribus.



(522) and (523) *Cat. of Vases*, III., E 171, 172; (524) For the structure of the ancient flute, cf. especially Baumeister, *Denkmäler*, s.v. *Flöten*; (526) *Bull. de Corr. Hell.*, XVIII., pl. 21; (530) For the *syrinx*, cf. Tillyard in *Journ. Hell. Stud.*, XXVII. (1907), p. 167 ff.; (531) *Cat. of Sculpt.*, II., 1271.

See in general, *Camb. Comp. to Gk. Stud.*, pp. 290-294; Daremberg et Saglio, s.v. *Musica*.

**Dancing.**—Dancing among the Greeks and Romans differed in many ways from our own. In the first place dances (which were generally accompanied by the flutes) were largely associated



FIG. 231.—GREEK WOMEN DANCING. Ca. 2:7.

with religion. Plato in his *Laws* gave it as his opinion that, in imitation of the Egyptian example, all dancing should be made to take a religious character.<sup>1</sup> This ceremonial side of Greek dancing is illustrated by a primitive stone vessel from Cyprus (No. 533), which represents three draped women dancing in a ring. Another instance of the religious character of dancing among the Greeks is the dancing of the chorus in the Greek drama (see above, p. 50). Among the Romans the processions of

<sup>1</sup> Plat., *Leg.* 799 A.

the Salii or dancing priests of Mars are among the best-known examples of religious dancing.

In private life dancing was regarded by the Greeks rather as an entertainment to be provided by hired performers than as a recreation in which guests could take their part.<sup>1</sup> Hence with them men and women did not dance together as in the modern fashion. The demand for dancing girls to entertain the guests at banquets led to the training of large numbers of this class. Two vases (Nos. 534 and 535), placed in the upper part of Case 55 and the lower part of Case 56 respectively, show dancing girls being instructed in their art. They repeatedly appear on Greek vases dancing before the feasting guests (*e.g.* on E 68 in Case E in the Third Vase Room, the interior of cup in the style of Brygos). These girls often carried castanets when dancing, as may be seen on the lekythos (No. 536) and in the relief from Melos (No. 537).

Greek women sometimes danced in private among themselves, especially on the occasion of some domestic festival.<sup>2</sup> It is with this kind of dancing that we should probably associate the terracotta figurines (fig. 231). They illustrate the important part played by the arms and the drapery in ancient dancing, which was largely mimetic. Ovid notes that supple arms are one of the principal qualifications for a good dancer.<sup>3</sup> This tradition was undoubtedly inherited from Greek dancing, for (religious rites apart) the Romans regarded the art as an unseemly one, so much so that Cicero remarked "that practically no one danced when sober."<sup>4</sup>

(534) and (535) *Cat. of Vases*, III., E 208 and 185; (536) *Ibid.*, E 642; (537) *Cat. of Terracottas*, B 870. For Greek dancing in general, cf. Emmanuel, *La danse grecque*.

### XXIII.—METHODS OF BURIAL.

#### (Wall-Cases 58-64.)

**Greece.**—In the prehistoric period known as "Mycenaean," the inhabitants of Greek lands probably buried their dead and did

<sup>1</sup> Cf. the famous story of Hippokleides (Herodot., vi. 129), whose dancing lost him a bride.

<sup>2</sup> Aristoph., *Lys.* 408; Athen., xv. 668 D.

<sup>3</sup> *Ars. Amat.* i. 595:

si vox est, canta; si mollia bracchia, salta.

<sup>4</sup> *Pro Mur.* 6; cf. Nepos, *Epam.* 1.

not cremate them. It is possible, however, that a partial burning was in vogue in this and the succeeding periods in Greece. In the case of the more wealthy Mycenaean dead, the bodies were elaborately decked with gold ornaments. Three oval plates of gold (No. 538) from tombs of Mycenaean date in Cyprus are seen in Case 59. These were probably tied over the forehead and mouth of the corpse, in the latter case (where the impression of the lips can be seen) perhaps with the idea of keeping out evil spirits. The window-cases in the Gold Ornament Room contain



FIG. 232.—PREPARATION FOR BURIAL.

many other examples of these funeral diadems and mouthpieces from Cyprus. In the Homeric poems we find the bodies of the dead burnt upon a pyre and the ashes buried beneath a mound.

Scenes representing the preparation of the body for cremation or burial are frequently depicted on Greek vases. They occur on the large "Dipylon" vases, made specially for standing outside the tomb, and on black-figure vases, where the body is seen lying on the bier surrounded by mourners. The illustration (fig. 232) is

from a red-figure vase of the fifth century B.C.,<sup>1</sup> and shows the laying out of the body of a youth. Notice the gold crown and the chin-band upon the head, intended to keep the under-jaw from dropping. It is, however, upon the white lekythi of the fifth century (No. 539; figs. 233, 234), two of which are here illustrated, that funeral scenes are most commonly found. We know from Greek literature that these vases were expressly made for putting



FIG. 233.—FUNERAL  
LEKYTHOS. Ht.  
19½ in.



FIG. 234.—FUNERAL  
LEKYTHOS. Ht.  
15½ in.

in tombs. A speaker in the *Ekklesiazusae* of Aristophanes talks of "the man who paints the lekythi for the dead."<sup>2</sup> On one of these vases here figured the dead body is being lowered into the tomb by the winged figures Sleep and Death, on the other a woman is making offerings at the tombstone. These offerings were made by the relatives from time to time, and consisted mainly of sashes, wreaths, and vases, as may be seen from the vases placed

<sup>1</sup> See *Mon. Piot*, I., pl. 7.

<sup>2</sup> Aristoph., *Ekk.* 998 :

ὅς τοῖς νεκροῖσι ζωγραφεῖ τὰς λεκύθους.

in the Case. The Greek funeral monuments of the best period are characterised by their restrained beauty. Examples of their sculptured pillars and funeral urns will be found in the Phigaleian Room downstairs, where it will be noted that the deceased person is usually represented in some simple act of everyday life. The stele of Hegeso, daughter of Proxenos, is here illustrated (fig. 235) as typical of these tombstones. On this stone the lady is repre-



FIG. 235.—TOMBSTONE OF HEGESO. Ht. 4 ft. 9½ in.

sented in the act of taking jewellery from a casket, held for her by a servant. The original is at Athens, in the ancient cemetery of the Kerameikos. In the Cases (59–60) the only tombstones are the archaic one of Idagygos of Halikarnassos (No. 540; fig. 236) found in Cyprus, inscribed with an elegiac couplet in which he is called “the squire of Ares,”<sup>1</sup> and a round stone (No. 541) with a late inscription showing that the tomb was that of Menestratos,

<sup>1</sup> ἐνθάδε μοῖραν ἔχων Ἀλικαρνησσεὺς Ἰδάγγυος  
κέϊται, Ἀριστοκλέος παῖς, Ἄρεος θεράπων.

a Corinthian buried in Attic soil. The Greek tombs were generally ranged on either side of the main roads leading from the city gates.

A terracotta urn of about the third century B.C. (No. 542) in Case 60 serves as an example of the vases used to contain the calcined remains of the dead. It holds a number of burnt bones, among them part of a jaw-bone, with a silver obol adhering to it. The coin was placed in the mouth of the corpse as the fee of the ferryman Charon for piloting the dead across Acheron. The gilded figure of a Siren found in this vase is emblematic of the spirit world.

Two later monuments with Greek inscriptions are the marble chests in Cases 61-62. Each has a lock-plate (cf. those in Case G), carved in front in low relief. No. 543 is the cinerary chest of Metras Tryphon, who had been publicly crowned by the people of Ephesus, and has this crown represented on his urn. The second chest (No. 544), from the temple of Kybele at Sardes, is inscribed with the name of Metrodoros, who is called a "sprinkler" (*περιπάντης*), no doubt with reference to an office held by him in the temple service. Below this chest is a cup from Rhodes (No. 545), bearing the inscription: "The burying-place of those who have lost their ancestral tomb." This cup, which is ornamented above with flying birds and has holes for a metal attachment, seems to have been set on a column as a boundary mark.

**Italy.**—In the earliest period inhumation was the custom in Italy, but cremation gradually became more and more common. The Twelve Tables (450 B.C.) show both practices prevailing side by side. The hut-urns (Nos. 546 and 547; fig. 237) found at

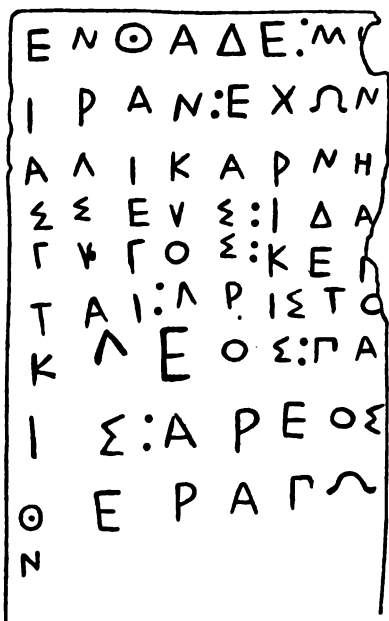


FIG. 236.—INSCRIBED TOMBSTONE OF IDAGYGOS (No. 540). Ht. 5 ft. 8 in.

Monte Albano, near Rome, are evidence of cremation having been practised at a very early date in Italy (eighth to seventh century B.C.). They served as receptacles for the ashes of the dead, and are an instance of the custom of making the last resting-place of the deceased as like as possible to his habitation during life. They represent rude wattled huts, in which the roof beams of rough branches can be clearly distinguished. The Etruscan tomb-chambers, one of which is shown in a picture in Case 59, furnish a later instance (seventh to sixth century B.C.) of sepulchres built in imitation of living-rooms. The Etruscan cinerary urns are distinguished by the frequent introduction of the portrait.



FIG. 237.—ITALIAN HUT-URN (No. 546).  
Ca. 1:4.

The "Canopic" urns, which take the shape of jars roughly in the form of a human body and head, are especially noteworthy. The example illustrated (No. 548; fig. 238), probably of the seventh century B.C., has the face pierced with numerous holes, most likely for the attachment of a mask. Two Etruscan sepulchral masks (No. 549) in terracotta, of about the end of the sixth century B.C., are exhibited near the Canopic urn and are shown on either side of fig. 239. These remarkable masks are covered with incised designs, most likely of magic significance, intended to avert evil from the dead. A later funeral mask in bronze, of about the fourth century B.C. (No. 550; fig. 239, centre), was found with a skeleton in a tomb at Nola. It is perhaps the mask of a young warrior, who wears a helmet decorated with part of a

human face, again intended as a protection against evil spirits. A separate half-mask of this type is exhibited with this bronze



FIG. 238.—CANOPIC URN (No. 548).  
Ht. 1 ft. 11 in.



Fig. 239.—ITALIAN FUNERAL MASKS (Nos. 549, 550). Ca. 1:6.

mask, and another will be found with the objects illustrating superstition in Case 106. In these masks we can see the innate Italian tendency to preserve the features of the dead, and we may



perhaps recognise in them the origin of the waxen portrait masks of his ancestors which the Roman noble set up in his hall. The portrait is again found on the lid of the sixth century Etruscan funeral urn (No. 551; fig. 240) in the bottom of Case 59. Here a draped woman lies on a couch of elaborate form, decorated below with a relief of two lions devouring a bull. A kindred type of Etruscan funeral monument will be seen in the two large terracotta sarcophagi in the Terracotta Room.

With rare exceptions (conspicuously in the case of members of the noble families of the Cornelian house and all infants) the Romans, during the period of the Republic, burned their dead. This system continued under the early Empire, but gradually gave way to burial under the influence of Christianity



FIG. 240.—ETRUSCAN FUNERAL URN (No. 551). L. 1 ft. 11½ in.

Several examples of Roman cinerary urns and sepulchral relief are here shown. These urns are of various shapes, but the altar-form (No. 552; fig. 241) was specially favoured. The inscription gives the names of L. Dexius Clymenus and C. Sergius Alcimus. The latter, a child of three, is stated to have received his portion of corn on the tenth day at the office of distribution numbered XXXIX, a curious side-light on the practice of free distribution of corn under the Roman Empire, already noticed above (p. 10). Other Roman funeral urns which may be mentioned are the vase (No. 553) with the remains of L. Laelius Victor, a soldier of the fourteenth city cohort, and the alabaster caskets numbered 554 and 555. These urns of the wealthier classes were generally deposited in a vault underneath a monument placed at the side of one of the great roads leading from the city gates. Those, how-

ever, who could not afford such expensive monuments subscribed for a joint tomb (*columbarium*), a large chamber containing in its walls numerous niches for the urns. An interesting tablet (No. 556) in Case 62 throws light on the arrangements adopted in the case of these joint tombs. It is inscribed with the name of P. Sontius Philostorgus and marked the niche in which the urn containing his ashes was placed. The inscription reads: "Lot I, position III." From other inscriptions of the same character it appears that the niches were arranged in five horizontal rows of thirty-six, and that each of the members of the burial club was allotted one place in each of the five rows.

Another noteworthy monument is (No. 557) an inscribed relief of the first century B.C., belonging to Aurelius Hermia, a butcher from the Viminal hill, and his wife Aurelia Philematio(n), who are seen clasping hands (fig. 242). The husband praises the virtues of his wife, and the wife those of her husband, her fellow-freedman, who had been more than a father to her. The verses bear striking evidence of affectionate relations prevailing between husband and wife in a



FIG. 241.—ROMAN FUNERAL URN (No. 552).  
Ht. 1 ft. 5½ ins.

humble sphere at a time when conjugal fidelity was not highly valued among the upper classes at Rome. Other interesting inscriptions from tombstones are No. 558, on a hunting dog named Margarita, a great favourite with her master and mistress, who died in giving birth to puppies, and No. 559, which sheds light on the memorial ceremonies after burial. A testator here leaves seven twenty-fourths of the rent accruing from a block of flats to his freedmen and freedwomen, on condition that they celebrate his memory four times in the year—on his birthday, the Day of Roses, the Day of Violets, and the feast of the Parentalia, the last the Roman All Souls Day, held publicly in February, but privately on

the anniversary of the day of death. A lighted lamp, with incense, was to be placed on the tomb on the Kalends, Nones, and Ides the three dividing days of each month.



FIG. 242.—TOMBSTONE OF AURELIUS HERMIA AND HIS WIFE (No. 557). Width 3 ft. 5 in.

The funeral wreaths from Hawara (Cases 57, 58; No. 560) are an instance of offerings at tombs belonging to the Roman period. They have been so thoroughly preserved in the dry

climate of Egypt that the different varieties of flowers can still be distinguished.

(538) Cf. *Excavations in Cyprus*, pl. vi, vii, etc.; (539) Cf. Murray and Smith, *White Athenian Vases in the B.M.*; (540) *Excavations in Cyprus*, p. 95 (1); (541) *B.M. Inscr.*, No. CII.; (542) *Cat. of Terracottas*, C 12 and 18; (543) *Cat. of Sculpt.*, II., 1277; (545) *ibid.*, III., 2400; (546) Cf. Walters, *Hist. of Anc. Pottery*, II., p. 288; (548) *ibid.*, II., p. 804 ff; (549) Benndorf, *Ant. Gesichtshelme*, p. 42, pl. xi; (550) *ibid.*, p. 15, pl. iii; (551) *Cat. of Terracottas*, B 629; (552) *Cat. of Sculpt.*, III., 2859; (553) *ibid.*, 2402; (554) and (555) *ibid.*, 2420 and 2425; (557) *ibid.*, 2274; (560) Petrie, *Hawara*, p. 47.

On Greek tombstones, see Conze, *Attische Grabreliefs*; P. Gardner, *Sculptured tombs of Hellas*. On Roman monuments, Altmann, *Röm. Grabaltäre*; Mau-Kelsey, *Pompeii*; Daremberg et Saglio, s.v. *Funus*.



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A  
GUIDE TO THE EGYPTIAN COLLECTIONS  
IN THE  
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*WITH 53 PLATES AND 180 ILLUSTRATIONS IN THE TEXT.*

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## P R E F A C E.

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THE Collection of Egyptian Antiquities in the British Museum comprises nearly fifty thousand objects, and many of its sections are unrivalled in completeness. It illustrates, in a more or less comprehensive manner, the history and civilization of the Egyptians from the time when their country was passing out of the Predynastic Period under a settled form of government, about B.C. 4500, to the time of the downfall of the power of the Queens Candace at Meroë, in the Egyptian Sûdân, in the second or third century after Christ. The monuments of Christian Egypt also form a very important series, and illustrate Coptic funerary sculpture and art between the sixth and eleventh centuries A.D.

The present Guide has been prepared with the view of providing the visitor to the British Museum with information of a more general character than can be conveniently given in the Guides to the several Galleries and Rooms of the Department. An attempt has here been made to present a sketch of the origin, the manners and customs, the language, the writing, the literature, the religion, and the burial rites of the peoples of Egypt, and of their history under the successive dynasties; embodying references to the several objects of the Collection which illustrate the different branches of the subject. The text is supplemented by an abundant selection of cuts and plates of the most important of the antiquities.

E. A. WALLIS BUDGE.

DEPARTMENT OF EGYPTIAN AND ASSYRIAN  
ANTIQUITIES, BRITISH MUSEUM,  
*September 29, 1908.*



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# INTRODUCTION

TO THE

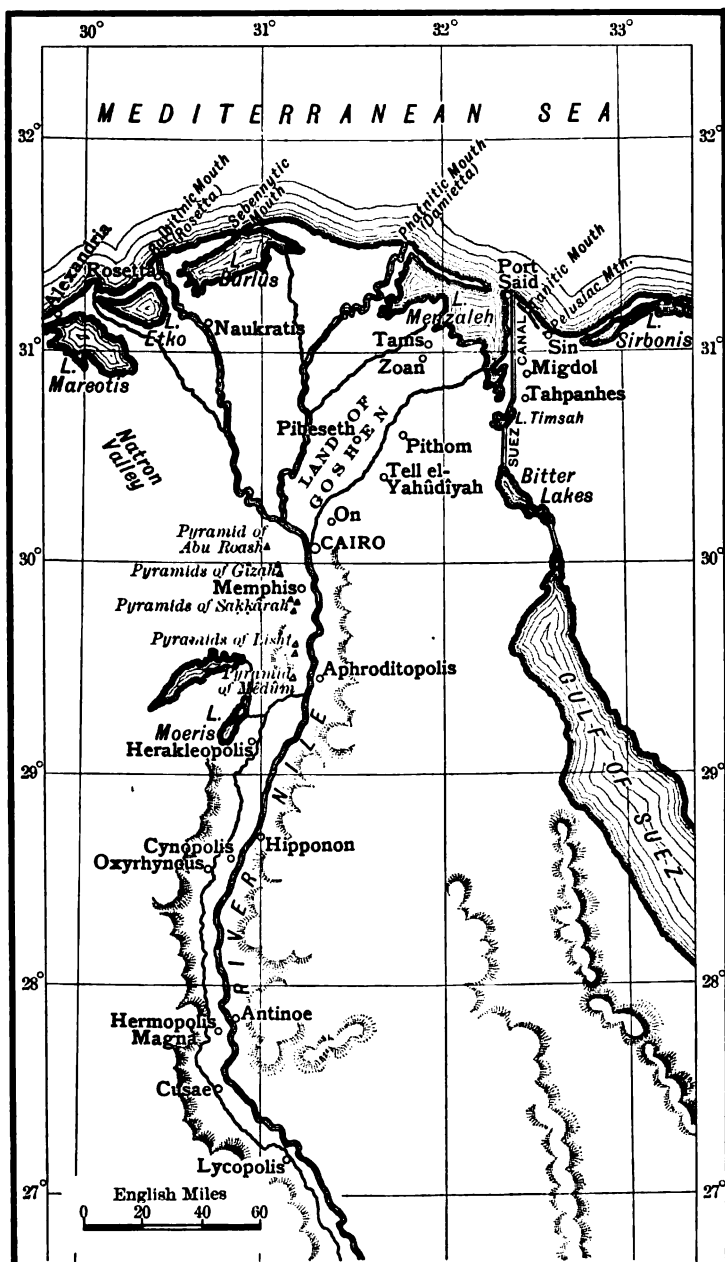
## EGYPTIAN COLLECTIONS IN THE BRITISH MUSEUM.

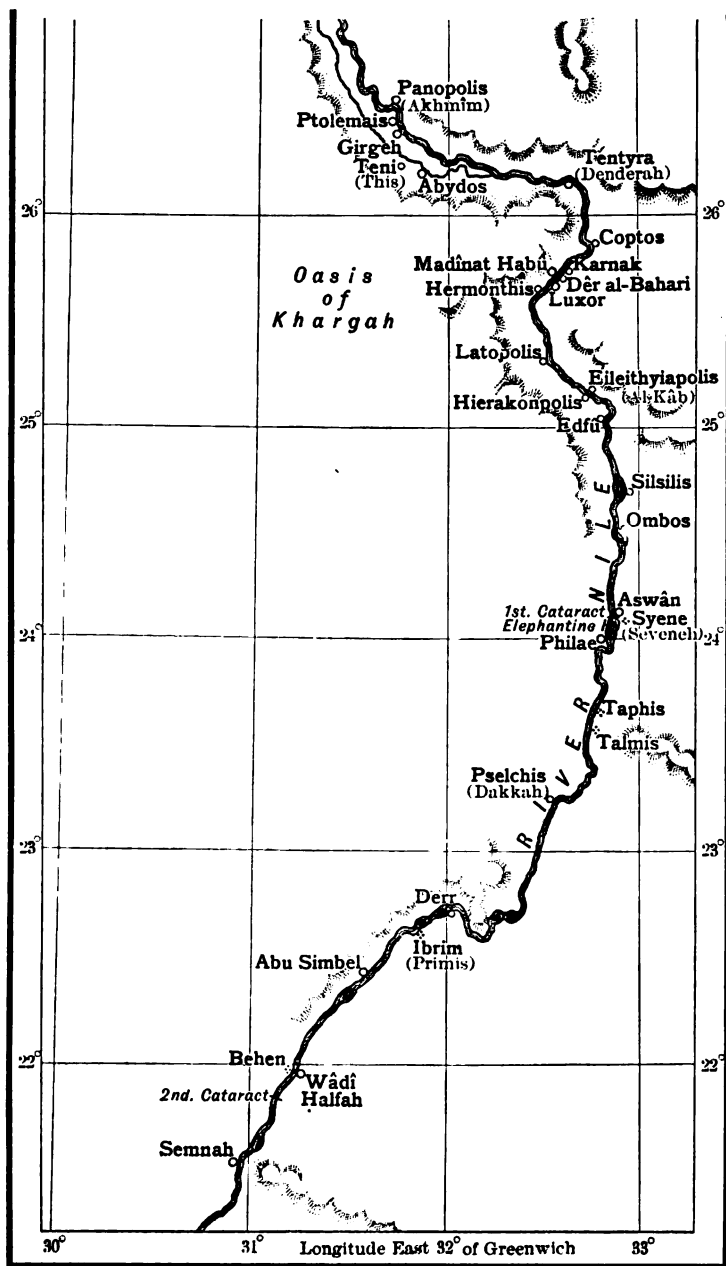
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### CHAPTER I.

THE COUNTRY OF EGYPT AND ITS LIMITS. THE DELTA.  
OASES. LAKES. THE NILE. INUNDATION. NILE  
FESTIVALS. FAMINES. ANCIENT AND MODERN  
DIVISIONS OF EGYPT AND THE SÛDÂN.

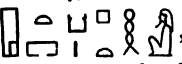
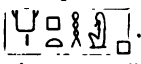

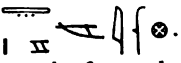
The **Land of Egypt** is situated in the north-east shoulder of the continent of Africa, and in the earliest times it consisted of that portion of the Nile Valley which lay between the Mediterranean Sea and the northern end of the First Cataract; the Island of Äbu, or Elephantine, and the town of Sunnu, or Sunt, the Syene of classical writers and the Sewênêh of the Bible (Ezekiel xxix, 10), forming the southern boundary of the country. The northern limit of Egypt has, in historic times, always been the Mediterranean Sea, but its southern limit varied considerably at different periods. Under the Vth dynasty, about B.C. 3600, it was marked by Elephantine and Syene. Under the XIIth dynasty, about B.C. 2500, it was extended to Semnah and Kummah, about 250 miles to the south of Syene. Under the XVIIIth dynasty, about B.C. 1600, the southern frontier town was probably Napata, the modern Merawi, about 600 miles, by river, from Syene. A century later the Egyptians took possession of the Island of Meroë, and they appear to have built a town at a place about 930 miles from Syene, by river, to mark their southern frontier. Between B.C. 1200 and 600 the frontier was withdrawn to Syene, where it remained practically for several centuries. Under the Arabs, the







southern frontier was fixed at Dongola (A.D. 1275), the old Nubian capital, which lay about 570 miles from Syene. In 1873, Sir Samuel Baker extended it to Gondókoro, about 2,823 miles, by river, from Cairo. In 1895, the frontier town of Egypt in the south was Wâdi Halfah, and it continued to be so until the capture of Umm Darmân (Omdurmân) in 1898. At the present time, the southern limit of Egypt is marked by the 22nd parallel of N. latitude, which crosses the Nile at Gebel Sahaba, about eight miles north of the Camp at Wâdi Halfah, and its northern limit is the northernmost point of the Delta. The distance, by river, from the Camp to the Mediterranean Sea, is about 960 miles. The boundary of Egypt on the east is marked by a line drawn from Ar-Rafah, which lies a little to the east of Al-Arish, the Rhinocolura of classical writers, to Tabah, at the head of the Gulf of Akabah, by the eastern coast of the Peninsula of Sinai,<sup>1</sup> and by the Red Sea. On the west, the boundary is marked by a line drawn from the Gulf of Solum due south to a point a little to the south-west of the Oasis of Siwah, and then proceeding in a south-easterly direction to the 22nd parallel of N. latitude, near Wâdi Halfah.

The name "**Egypt**," which has come to us through the Latin "Aegyptus" and the Greek "Aiguptos," is derived from one of the ancient Egyptian names of Memphis, viz., "Het-ka-Ptah," meaning "Temple of the Ka, or Double, of Ptah" , or . The common name for Egypt among the Egyptians was "Qem," or "Qemt," *i.e.*, the "Black Land," , in allusion to the brownish-black mud of which the soil chiefly consists. Another name of frequent occurrence in the literature is "Ta-Merâ," the "Land of the Inundation," .

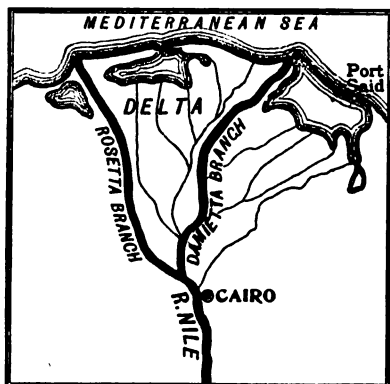
The **soil** of Egypt is formed of a layer of sedimentary deposits, which has been laid down by the Nile, and varies in depth from about 40 to 110 feet; the rate at which this layer is being added to at the present time in the bed of the river is said to be about **four inches in a century**. In prehistoric times the sea ran up as far as Esna, and deposited thick layers of sand and gravel; upon these the rivers and streams flowing from the south spread the mud and stony matter

<sup>1</sup> The Peninsula of Sinai has been a province of Egypt for about 6,000 years.

which they brought down with them, and thus the soil of Egypt was gradually built up. Near Esna begins the layer of sandstone, which extends southward, and covers nearly the whole of Nubia, and rests ultimately on crystalline rock.

The part of Egypt which lies to the north of the point where the Nile divides itself into two branches resembles in shape a lotus flower, or a triangle standing on its apex, and because of its similarity to the fourth letter of their alphabet, the Greeks called it **Delta**,  $\Delta$ .

The Delta is formed of a deep layer of mud and sand, which rests upon the yellow quartz sands, and gravels and stiff clay, which were laid down by the sea in prehistoric times. The area of the Delta is about 14,500 square miles.



The Delta of Egypt.

The **Oases** of Egypt are seven in number, and all are situated in the Western Desert. Their names are: 1. Oasis of **Siwah** or **Jupiter Ammon**; 2. Oasis of **Bahariyah**, *i.e.*, the Northern Oasis; 3. The Oasis of **Farāfrah**, the Ta-ahet of the Egyptians; 4. The Oasis of **Dākhlah**, *i.e.*, the "Inner" Oasis, the **Tchesti** of the Egyptians; 5. The Oasis of **Khārgah**, *i.e.*, the "Outer Oasis," the Uaht-rest or "Southern Oasis" of the Egyptians; 6. The Oasis of **Dailah**, to the west of Farāfrah; 7. The Oasis of **Kūrkūr**, to the west of Aswān.

The principal **Lakes** of Egypt are: 1. **Birkat al-Kūrūn**, a long, narrow lake lying to the north-west of the Province of the Fayyūm, and formerly believed to be a part of the Lake Moeris described by Herodotus; 2. The **Natron Lakes**, which lie in the Natron Valley, to the north-west of Cairo; from these the Egyptians obtained salt and various forms of soda, which were used for making incense, and in embalming the dead; 3. Lake **Menzalah**, Lake **Būrlūs**, Lake **Edkū**, Lake **Abukir**, now almost reclaimed, and Lake **Mareotis**; all these are in the Delta. Lake **Timsah** (*i.e.*, Crocodile Lake) and the Bitter Lakes, which were originally mere swamps, came into existence with the making of the Suez Canal.

The **Fayyūm** which was in ancient times regarded as one of the Oases, is nothing more than a deep depression scooped out of the limestone, on which are layers of loams and marls covered over by Nile mud. The district was called by the Egyptians "Ta-she," or "Land of the Lake"; at the present time it has an area of about 850 square miles, and is watered by a branch of the Nile called the "Bahr Yūsuf," which flows into it through an opening in the mountains on the west bank of the Nile. The Bahr Yūsuf, or "River of Joseph," is not called after the name of the

A



The Entrance to the Valley of the Tombs of the Kings at Thebes.

patriarch Joseph, but that of some Muhammadan ruler. It is not a canal as was once supposed, but an arm of the Nile, which, however, needs clearing out periodically. In the Fayyūm lay the large body of water to which Herodotus gave the name of **Lake Moeris**. He believed that this Lake had been constructed artificially, but modern irrigation authorities in Egypt have come to the conclusion that the mass of water which he saw and thought was a lake was merely the result of the Nile flood, or inundation, and that there never was a Lake Moeris.

**Deserts.** On each side of the Valley of the Nile lies a vast desert. That on the east is called the Arabian Desert,

or Red Sea Desert, and that on the west the Libyan Desert. The influence of the latter on the climate of Egypt is very great, as for six months of the year the prevailing wind blows from the west. At many places in the Eastern and Western Deserts there are long stretches of sand scores of miles in length, and immense tracts covered with layers of loose pebbles and stone, and the general effect is desolate in the extreme. The hills which skirt the deserts along the Valley of the Nile are usually quite low, but at certain points they rise to the height of a few hundred feet. Nothing grows on them, and more bare and inhospitable places cannot be imagined. The accompanying illustration gives a good idea of the general appearance of the stone hills on the Nile. In the fore-ground are masses of broken stone, sand, rocks, etc., and these stretch back to a gap in the range of hills just below the letter A, whence, between steep rocks, a rough road winds in and out along the dreary valley which contains the sepulchres of the great kings of the XVIIIth, XIXth and later dynasties. Under the light of a full moon the Valley is full of weird beauty, but in the day-time the heat in it resembles that of a furnace.

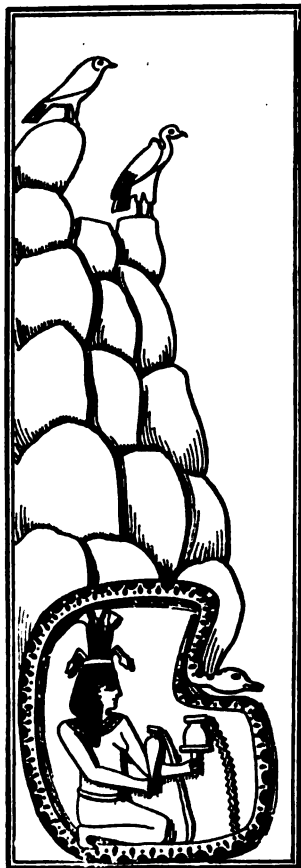
The chief characteristic of Egypt is the great **river Nile**, which has in all ages been the source of the life and prosperity of its inhabitants, and the principal highway of the country. The Egyptians of the early Dynastic Period had no exact knowledge about the true source of the river. In their hymns to the Nile-god they described him as the "hidden one," and "unseen," and his "secret places" are said to be "unknown." The river over which he presided formed a part of the great celestial river, or ocean, upon which sailed the boats of the Sun-god daily. This river surrounded the whole earth, from which, however, it was separated by a range of mountains. On one portion of this river was placed the throne of Osiris, according to a legend, and close by was the opening in the range of mountains through which an arm of the celestial river flowed into the earth. The place where the Nile appeared on earth was believed to be situated in the First Cataract, and in late times the Nile was said to rise there, between two mountains which were near the Island of Elephantine and the Island of Philae. Herodotus gives the names of these mountains as "Krôphi" and "Môphi," and their originals have probably been found in the old Egyptian "Qer-Hâpi" and "Mu-Hâpi"; these names mean "Cavern of Hâpi" and "Water of Hâpi" respectively.

The underground caverns, or "storehouses of the Nile,"

from which the river welled up, are depicted in the illustrations here given. In the first the cavern is guarded by a hippopotamus-headed goddess, who is armed with a large knife and wears a feather on her head. Above are seated two



The two Nile-gods and their Cavern, and the hippopotamus goddess, who is armed with a huge knife, their protectress.

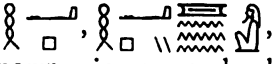



The Nile-god in his cavern, under the rocks at Philae, pouring out the waters which formed the two Niles.

gods, one wearing a cluster of papyrus plants on his head, and the other a cluster of lotus flowers ; the former represents the Nile of the South, and the other the Nile of the North. Each god holds water-plants in one hand. In the second illustration the god is depicted kneeling in his cavern, which

## HYMNS TO THE NILE-GOD.

is enclosed by the body of a serpent; he wears a cluster of water-plants on his head, and is pouring out from two vases the streams of water which became the South and North Niles.

The Egyptians called both their river and the river-god "Hāp" or "Hāpi" , a name of which the meaning is unknown; in very early dynastic times the god was called "Hep-ur" , i.e., the "great Hep."

The name "Nile," by which the "River of Egypt" is generally known, is not of Egyptian origin, but is probably derived from the Semitic word *nakhal* "river"; this the Greeks turned into "Neilos," and the Latins into "Nilus,"



The Nile-god bearing offerings of bread, wine, fruit, flowers, etc.





The Nile-gods of the South and North tying the stems of a lily and a papyrus plant round the symbol of "union," symbolizing the union of Upper and Lower Egypt.

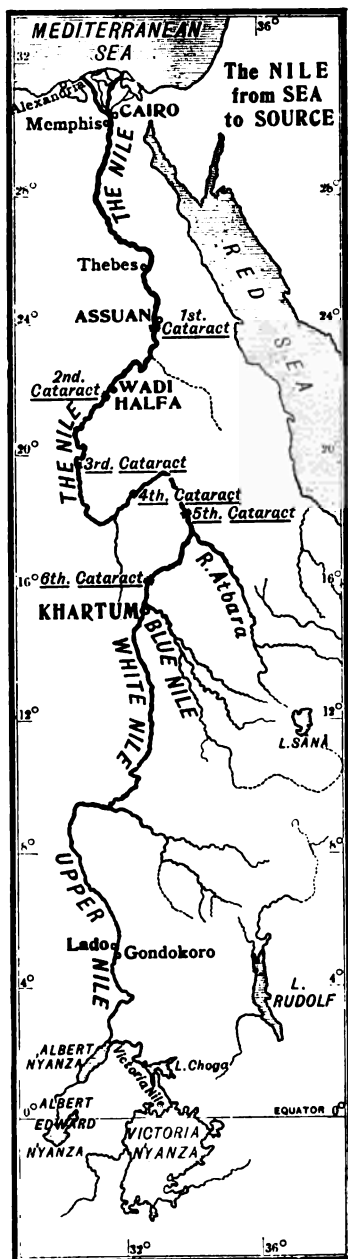
whence comes the common form "Nile." The river appears in the form of a man wearing a cluster of water-plants on his head, and his fertility is indicated by a large pendent breast. In the accompanying illustration the gods of the South and North Niles are seen tying stems of the lotus and papyrus plants round the symbol of "union"; the scene represents the union of Upper and Lower Egypt.

The ideas held by the Egyptians concerning the power of the Nile-god are well illustrated by a lengthy Hymn to the Nile preserved on papyrus in the British Museum (Sallier II, No. 10, 182). "Homage to thee, O Hāpi, thou appearest in this land, and thou comest in peace to make Egypt to live. Thou waterest the fields which Rā hath created, thou givest life

"unto all animals, and as thou descendest on thy way from heaven thou makest the land to drink without ceasing. Thou art the friend of bread and drink, thou givest strength to the grain and makest it to increase, and thou fillest every place of work with work . . . Thou art the lord of fish . . . thou art the creator of barley, and thou makest the temples to endure for millions of years . . . Thou art the lord of the poor and needy. If thou wert overthrown in the heavens, the gods would fall upon their faces, and men would perish. When thou appearest upon the earth, shouts of joy rise up and all people are glad; every man of might receiveth food, and every tooth is provided with meat . . . Thou fillest the store-houses, thou makest the granaries to overflow, and thou hast regard to the condition of the poor and needy. Thou makest herbs and grain to grow that the desires of all may be satisfied, and thou art not impoverished thereby. Thou makest thy strength to be a shield for man." Elsewhere he is called the "father of the gods of the company of the gods who dwell in the celestial ocean," and he was declared to be self-begotten, and "One," and in nature inscrutable.

In another passage of the same hymn it is said that the god is not sculptured in stone, that images of him are not seen, "he is not to be seen in inscribed shrines, there is no habitation large enough to contain him, and thou canst not make images of him in thy heart." These statements suggest that statues or figures of the Nile-god were not commonly made, and it is a fact that figures of the god, large or small, are rare. In the fine collection of figures of Egyptian gods exhibited in the Third Egyptian Room, which is certainly one of the largest in the world, there is only one figure of Hāpi (No. 108, Wall-case 125). In this the god wears on his head a cluster of papyrus plants , before which is the Utchat, or Eye of Horus, , and he holds an altar from which he pours out water. The only other figure of the god in the British Museum collection is the fine quartzite sandstone statue (Southern Egyptian Gallery, No. 766) which was dedicated to Amen-Rā by Shashanq, the son of Uasarken and his queen Maāt-ka-Rā. Here the god bears on his out-stretched hands an altar, from which hang down bunches of grain, green herbs, flowers, waterfowl, etc. The statue was dedicated to Amen-Rā, who included the attributes of Hāpi among his own.

The true **source of the Nile** is Victoria Nyanza, or **Lake Victoria**, which lies between the parallels of latitude  $0^{\circ} 20'$  N. and  $3^{\circ}$  S., and the meridians of  $31^{\circ} 40'$  and  $35^{\circ}$  E. of Greenwich; the lake is 250 miles in length and 200 in breadth, and was discovered in modern times by Speke, on August 3rd, 1858. Other contributory sources are Albert Nyanza, or **Lake Albert**, discovered by Sir Samuel Baker on March 16th, 1864, and **Lake Edward**, discovered by Sir H. M. Stanley in 1875; the connecting channel between these lakes is the Semliki River. The portion of the Nile between Lake Victoria and Lake Albert is called the "**Victoria Nile**" (or the "**Somerset River**"); that between Lake Albert and Lake Nô is called the "**Bahr al-Gebel**" or "**Upper Nile**"; and that between Lake Nô and Khartûm is called "**Bahr al-Abyad**," or "**White Nile**." The total length of these three portions of the Nile is about 1,560 miles. At Khartûm the White Nile is joined by the "**Blue Nile**" (or Abâi, the Astapos of Strabo, which rises in Lake Sâna and is about 1,000 miles long), and their united streams form that portion of the river which is commonly known as the "Nile." The distance from Khartûm to the Mediterranean Sea is about 1,913 miles, and thus the **total length of the Niles** is about **3,473 miles**. Between Khartûm and the sea the Nile receives but one tributary, viz., the







Statue of Hāpi the Nile-god. [No. 766.]

**Atbara**, the Astaboras of Strabo, a torrential stream which brings into the Nile an immense quantity of dirty red water containing valuable deposits of mud. The **Cataracts**, or series of rapids, on the Nile are six in number: the **first** is between Aswân and Philae, the **second** is a little to the south of Wâdi Halfah, the **third** is at Hannek, the **fourth** is at Adramiya, the **fifth** is at Wâdi al-Hamâr, and the **sixth** is at Shablûkah. On the White Nile is a series of cataracts known as the "Fôla Falls," and on the Blue Nile there are cataracts from Rusêres southwards for a distance of 40 miles.

The most important characteristic of the Nile is its annual flooding or **Inundation**. By the end of May, in Egypt, the river is at its lowest level. During the month of June the Nile, between Cairo and Aswân, begins to rise, and a quantity of "green water" appears at this time. The cause of the colour is said to be myriads of minute algae, which subsequently putrefy and disappear. During August the river rises rapidly, and its waters assume a red, muddy colour, which is due to the presence of the rich red earth which is brought into the Nile by the Blue Nile and the Atbara. The rising of the waters continues until the middle of September, when they remain stationary for about a fortnight or three weeks. In October a further slight rise occurs, and then they begin to fall; the fall continues gradually until, in the May following, they are at their lowest level once more. The cause of the Inundation is, as Aristotle (who lived in the fourth century B.C.) first showed, the spring and early summer rains in the mountains of Ethiopia and the Southern Sûdân; these are brought down in torrents by the great tributaries of the Nile, viz., the Gazelle River, the Sobat (the Astasobas of Strabo), the Giraffe River, the Blue Nile, and the Atbara. The Sobat rises about April 15, the Gazelle River and the Giraffe River about the 15th of May, the Blue Nile at the end of May, and the Atbara a little later. The united waters of these tributaries, with the water of the Upper Nile, reach Egypt about the end of August, and cause the Inundation to reach its highest level. The Nile rises from 21 feet to 28 feet, and deposits a thin layer of fertilizing mud over every part of the country reached by its waters. Formerly, when the rise was about 26 feet, there was sufficient water to cover the whole country; when it was less, scarcity prevailed; and when it was more, ruin and misery appeared through over-flooding. In recent years, the British irrigation engineers in Egypt have regulated, by means of the Aswân Dam, the Barrage at Asyût, and the Barrage near Al-

Manāshi, a little to the north of Cairo,<sup>1</sup> the supply of water during the winter, or dry season, with such success, that, in spite of "low" Niles, the principal crops have been saved, and the people protected from want.

In connection with the adoration of the Nile, two important **festivals** were observed. The first of these took place in June and was called the "Night of the Tear,"



*Qerh en Hatui*, because it was believed that at this time of the year the goddess Isis shed tears in commemoration of her first great lamentation over the dead body of her husband Osiris. Her tears fell into the river, and as they fell they multiplied and filled the river, and in this way caused the Inundation. This belief exists in Egypt, in a modified form, at the present time, and, up to the middle of last century the Muhammadans celebrated, with great solemnity, a festival on the 11th day of Paoni (June 17th), which was called the "Night of the Drop," *Lélat al-Nuktah*. On the night of this day a miraculous drop of water was supposed to fall into the Nile and cause it to rise. The second ancient Nile-festival was observed about the middle of August, and has its equivalent in the modern Muhammadan festival of the "Cutting of the Dam." A dam of earth about 23 feet high was built in the Khalig Canal, and when the level of the Nile nearly reached this height, a party of workmen thinned the upper portion of the dam at sunrise on the day following the "completion of the Nile," and immediately afterwards a boat was rowed against it, and, breaking the dam, passed through it with the current.


The history of Egypt shows that in all periods the country has suffered from severe **famines**, which have been caused by successions of "low" Niles. Thus a terrible seven years' famine began in A.D. 1066, and lasted till 1072. Dogs, cats, horses, mules, vermin fetched extravagant prices, and the people of Cairo killed and ate each other, and human flesh was sold in the public markets. In Genesis xli, we have another example of a seven years' famine, and still an older one is mentioned in an inscription cut upon a rock on the Island of Sâhal in the First Cataract. According to the text, this famine took place in the reign of Tcheser, a king of the IIIrd dynasty, about B.C. 4000, because there had been no satisfactory inundation of the Nile for seven years. The king says that by reason of this, grain was very scarce, vegetables

<sup>1</sup> To these must now be added the Barrage at Esna.




and garden produce of every description could not be obtained, the people had nothing to eat, and men were everywhere robbing their neighbours. Children wailed for food, young men had no strength to move, strong men collapsed for want of sustenance, and the aged lay in despair on the ground waiting for death. The king wrote to Matar, the Governor of the First Cataract, where the Nile was believed to rise, and asked him to enquire of Khnemu, the god of the Cataract, why such calamities were allowed to fall on the country. Subsequently the king visited Elephantine, and was received by Khnemu, the god of the Cataract, who told him that the Nile had failed to rise because the worship of the gods of the Cataract had been neglected. The king promised to dedicate offerings regularly to their temples in future, and, having kept his promise, the Nile rose and covered the land, and filled the country with prosperity.

**Egyptian Geography.**—From time immemorial Egypt has been divided into two parts, viz., the **Land of the South,**

*Ta-Resu*,                      

 The Land of the South is Upper Egypt, and its

northern limit in modern times is Cairo ; the Land of the North is Lower Egypt, *i.e.*, the Delta, and its southern limit is Cairo. The ancient Egyptians divided the Land of the South into twenty-two parts, and the Land of the North into twenty parts ;

each such part was called *Hesp*   , a word which the Greeks rendered by **nome**. Each nome was to all intents

and purposes a little complete kingdom. It was governed by

a *heq*,  $\int \Delta$ , or chief man, and it contained a capital town in which was the seat of the god of the nome and the priesthood, and every *heq* administered his *hesp* as he pleased. The number of the nomes given by Greek and Roman writers varies between thirty-six and forty-four. In late times Egypt was divided into three parts, Upper, Central, and Lower Egypt; Central Egypt consisted of seven nomes, and was therefore called Heptanomis. The nomes were:

## UPPER EGYPT.

Nome.	Capital.	God or Goddess.
1. Ta-Kens.	Ābu. <sup>1</sup> ELEPHANTINE.	Khnemu.
	<i>Aswān.</i>	
2. Tes-Ĥeru.	Ṭeb. APOLLINOPOLIS	Ĥeru-Behūṭet.
	MAGNA. <i>Edfū.</i>	
3. Ten.	Nekheb. EILEITHYIAS-	Nekhebit.
	POLIS. <i>Al-Kāb.</i>	
4. Uast.	Uast. THEBES (or HERMON-	Āmen-Rā.
	THIS). <i>Luxor, Karnak.</i>	
5. Ĥerui.	Kebti. COPTOS. <i>Kuft.</i>	Āmsu, or Menu.
6. Aati.	Taenterert. TENTYRIS.	Hathor.
	<i>Denderah.</i>	
7. Seshesh.	Ḥa. DIOSPOLIS PARVA. <i>Ḥau.</i>	Hathor.
8. Abt.	Teni. THIS.	An-Ĥer.
9. . . . .	Apu. PANOPOLIS. <i>Ahkmīm.</i>	Āmsu or Menu.
10. Uatchet.	Ṭebu. APHRODITOPOLIS.	Hathor.
11. Set.	Shas-ḥetep. HYPSELIS.	Khnemu.
	<i>Shutb.</i>	
12. Ṭu- . . . .	Nut-ent-bāk. HIERAKON-	Horus.
	POLIS.	
13. Ām-f-khent.	Saut. LYKOPOLIS. <i>Asyūt.</i>	Āp-uat.
14. Ām-f-peḥ.	Kesi. KUSAE. <i>Al-Kustyah.</i>	Hathor.
15. Unt.	Khemennu. HERMOPOLIS.	Thoth.
	<i>Ashmūnēn.</i>	
16. Maḥetch.	Ḥebennu.	Horus.
17. Anpu (?).	Kasa. KYNONPOLIS.	Anubis.
	<i>Al-Kēs.</i>	
18. Sept.	Ḥet-suten. <i>Al-Ḥtbah.</i>	Anubis.
19. Bu-tchamui.	Pa-Māṭchet. OXYR-	Set.
	RHYNCHUS. <i>Bahnassā.</i>	
20. Ām-Khent.	Suten-ḥenen. HERAKLE-	Ĥeru-shefit.
	OPOLIS MAGNA. <i>Ahnas.</i>	
	(The Hânēs of the Bible.)	
21. Ām-peḥ.	Smen-Ĥeru.	Khnemu.
22. Maten.	Ṭep-Aḥet. APHRODITO-	Hathor.
	POLIS. <i>Atfth.</i>	

<sup>1</sup> Names printed in heavy type are Egyptian; those in capitals are Greek, and those in *italics* are the names by which the places are known by the modern Arabs.

## LOWER EGYPT.

Nome.	Capital.	God or Goddess.
1. <b>Aneb-ḥetch.</b>	<b>Men-nefert.</b> MEMPHIS. <i>Mit-Rahīnah.</i>	Ptah.
2. <b>Aa.</b>	<b>Sekhem.</b> LETOPOLIS.	Ḥeru-ur.
3. <b>Āment.</b>	<b>Pa-neb-Āmt.</b> APIS.	Hathor.
4. <b>Sāpi-Rest.</b>	<b>Tchekā.</b>	Āmen-Rā.
5. <b>Sāpi-Meḥt.</b>	<b>Saut.</b> SAÏS. <i>Šā.</i>	Neith.
6. <b>Ka-semt.</b>	<b>Khasut.</b> XOÏS.	Āmen-Rā.
7. <b>Nefer-Āment.</b>	<b>Pa-Aḥu-neb-Āment.</b> <i>Metelis (?)</i> .	Ḥu.
8. <b>Nefer-Ābt.</b>	<b>Thekaut (Succoth), Pa-Tem (Pithom).</b> PATU-MOS. <i>Tall al-Maskhūtāh.</i>	Atem, or Temu.
9. <b>Athi (?)</b>	<b>Pa-Āsār.</b> BUSIRIS. <i>Abū-Šir.</i>	Osiris.
10. <b>Ka-Qam.</b>	<b>Ḥet - ta - ḥer - ābt.</b> ATHRIBIS.	Ḥeru-Khenti-Khati.
11. <b>Ka-ḥeseb.</b>	<b>Ḥesbet (?)</b> , <b>Ka-Ḥebset (?)</b> . KABASOS.	Isis, or Sebek.
12. <b>Theb- . . . .</b>	<b>Theb-neter(?)</b> . SEBENNYTOS. <i>Sammanūd.</i>	Ān-Ḥer.
13. <b>Ḥeq-āt.</b>	<b>Annu (The On of the Bible).</b> HELIOPOLIS. <i>Maṭarīyah.</i>	Temu.
14. <b>Khent-ābt.</b>	<b>Tchal.</b> TANIS. <i>Šān.</i>	Horus.
15. <b>Tehuti.</b>	<b>Pa-Tehuti.</b> HERMOPOLIS MINOR.	Thoth.
16. <b>Ḥātmehit.</b>	<b>Pa-Ba-neb Teṭ.</b> MENDES. <i>Tmai al-Amdūd.</i>	Osiris.
17. <b>Sam-Beḥuṭet.</b>	<b>Pa - Khen - en - Āmen.</b> DIOSPOLIS.	Āmen-Rā.
18. <b>Ām-Khent.</b>	<b>Pa-Bast.</b> PIBSETH BUBASTIS. <i>Tall Bastāh.</i>	Bast.
19. <b>Ām-peḥ.</b>	<b>Pa-Uatchet.</b> BUTO.	Uatchet.
20. <b>Seṭṭ.</b>	<b>Kesem.</b> PHAKUSSA. <i>Fakūs.</i>	Seṭṭ.

The Sūdān was divided into 13 nomes :

1. **Peḥ-Qennes.** The region south of Meroë.
2. **Maruat.** Meroë. Bagrawīr. Āmen.
3. **Napt.** Napata. Āmen.

B

Nome.	Capital.	God or Goddess.
4. <b>Peten-Heru.</b>	Pontyris.	Horus.
5. <b>Pa-Nebset.</b>	Pnups.	Thoth.
6. <b>Ta-Uatchet.</b>	Autoba (?).	.....
7. <b>Behent.</b>	Boôn. Wâdî Halfah.	Horus.
8. <b>Atefthit.</b>	Tasitia (?).	.....
9. <b>Nehâu.</b>	Noa.	.....
10. <b>Mehit.</b>	Meae.	Horus.
11. <b>Maamet.</b>	Ibrîm.	Horus.
12. <b>Bekt.</b>	Bok. Kubbân.	Horus.
13. <b>Het-Khent.</b>	P-âlek. Philae. Bilâk.	Isis.

Under the Ptolemies, the district between Elephantine and Philae was called **Dodekaschoinos**, because it contained twelve schoinoi, or measures of land, but later this term was applied to the whole region between Elephantine and Hierasymphysis.

Under the late Roman emperors many of the nomes were subdivided, probably for convenience in levying taxes, and in still later times the governor of a nome, or province, bore the title of Duke ( $\Delta\omicron\upsilon\chi$ ).

**Modern Egypt** is divided into **14 provinces** :

### LOWER EGYPT.

Province.	Capital.
1. Bahêrah.	Damanhûr.
2. Kalyûbiyah.	Benha.
3. Sharkiyah.	Zakâzîk.
4. Dakhâlîyah.	Manşûrah.
5. Manûfiyah.	Menûf.
6. Gharbîyah.	Ţanţâ.

### UPPER EGYPT.

Province.	Capital.
1. Gîzah.	Gîzah.
2. Beni-Suwêf.	Beni-Suwêf.
3. Minyah.	Minyah.
4. Asyût.	Asyût.
5. Gîrgah.	Sûhâk.
6. Kena.	Kena.
7. Nûba.	Âswân.
8. Fayyûm.	Madînat al-Fayyûm.

The towns of Cairo, Alexandria, Port Sa'id, Suez, Damietta, etc., are generally governed each by a native ruler.

The provinces of the Súdân are as follows :



1. Baħr al-Ghazāl. 2. Berber. 3. Blue Nile Province.
4. Dongola. 5. Halfah. 6. Kassala. 7. Khartûm Province.
8. Kordofân. 9. Mongalla. 10. Red Sea Province.
11. Sennaar. 12. Upper Nile Province. 13. White Nile Province.



## CHAPTER II.


ETHNOGRAPHY. THE LAND OF PUNT. NATIONAL CHARACTER. POPULATION. LANGUAGE. FORMS OF WRITING. DECIPHERMENT OF EGYPTIAN HIEROGLYPHICS. YOUNG AND CHAMPOLLION. HIEROGLYPHIC ALPHABET AND WRITING. WRITING MATERIALS.

**The Egyptians.**—The evidence of the monuments and the literature of Egypt proves that the Egyptians were of African origin, and that they were akin to the light-skinned peoples who inhabited the north-east portion of the African Continent. Further evidence of this fact is supplied by the "table of nations" preserved in the tenth chapter of Genesis, where it is stated that Cush and Mizraim were the sons of Ham. Now this Cush, or Ethiopia, is not the country which we call Abyssinia, but the Northern Sûdân, or Nubia; therefore the Nubians (Cush) and the Egyptians (Mizraim) were brethren, and they were Hamites, or Africans. The relationship between the Nubians and the Egyptians is also asserted by Diodorus, who declared that the Egyptians were descended from a colony of Ethiopians, *i.e.*, Nubians, who had settled in Egypt. And there is no doubt that from the earliest to the latest times a very close bond existed between the Northern Nubians and the Egyptians, which manifested itself in the religion and religious ceremonies of both peoples. The Cushites were dark in colour, sometimes actually black, but there is no evidence which proves they were negroes; and the Egyptians were red, or brown-red, or reddish yellow in colour. On the west of the Nile Valley lived the fair-skinned Libyans; on the east the remote ancestors of the Blemmyes and the modern Bishâri tribes, who were of a light brownish colour, and on the south, near the Equator, were negro tribes, which formed part of the great belt of black peoples that extended right across Africa, from sea to sea.

The dynastic Egyptians appear to have regarded a country, or district, called **Punt**   as their original home, and they certainly preserved down to the latest times

some of the peculiarities in dress of the primitive inhabitants of that region. That Punt was situated a considerable distance to the south of Egypt is certain, and that it could be reached by land, and also by water by way of the Red Sea, is clear from the inscriptions, but there is no evidence available which enables the exact limits of the country to be defined. The despatch of several expeditions to Punt by the Egyptians is recorded, for the purpose of bringing back *ānti* spice,



—  , or myrrh, which was used freely for embalming

purposes. They started from some point on the Red Sea near the modern town of Kuşêr, and sailed southwards until they reached the river of the port of Punt which was situated on the east coast of Africa, probably in Somaliland. The expedition despatched by Queen Hâtshepet about B.C. 1550 brought back boomerangs, a huge pile of myrrh, logs of ebony, elephants' tusks, sweet-smelling woods, eye-paint, various kinds of spices, dog-headed apes, monkeys, leopard (or panther) skins, "green" (*i.e.*, pale) gold, and gold rings which are to this day used as currency in East Africa and are known as "ring money." Now, all these things are products of the region which lies between the southern end of the Red Sea, the Indian Ocean, and the Valley of the Nile, and it is impossible not to conclude that Punt was situated somewhere in it. The Egyptian expeditions probably sailed up a river for a considerable distance, to a point where the products of Punt were brought by trading caravans for export, and there the Egyptians bartered for the myrrh, etc., which they required. The market place must have been inland, for the huts of the natives are represented in the bas-reliefs as standing close to the river.

The men of Punt wore a pointed beard and a loin cloth, which was kept in position by a kind of belt, from which hung down behind the tail of an animal. The beard of the Egyptian was also pointed, and gods, kings, and priestly officials on solemn, ceremonial occasions, wore tails. Thus in the Papyrus of Ani (Judgment Scene) the gods Thoth and Anubis wear tails, and the priestly official in the same scene wears the leopard's skin, the tail of which is supposed to be hanging behind him. In two statues of Amen-hetep III (Northern Egyptian Gallery, Nos. 412, 413), the tail is supposed to be brought forward under the body of the king, and its end is carefully sculptured on the space between his legs. The custom of wearing tails is common in Central Africa

at the present day, even the women, in some places, wearing long tails of bast (Schweinfurth, *Heart of Africa*, I, p. 295); and a recent traveller reports that the Gazuin people wear tails, about six inches long, for which they dig holes in the ground when they sit down (Boyd Alexander, *From the Niger*, I, p. 78). Many other points of comparison between the Egyptians and the peoples of Central Africa could be mentioned in proof of the views that the indigenous dynastic Egyptians were connected with the people of Punt, and that Punt was situated in the South-Eastern Súdân.

As to the **succession of peoples** in the Nile Valley, or rather of that portion of it which is called Egypt, many theories have been formulated in recent years. Some of the most competent authorities think that the earliest dwellers in Egypt were black folk, who were driven out or killed off by a race of people who possessed many of the characteristics of the Libyans, and who came from the west, or south-west, and took possession of Egypt. It is thought that the next invasions of the country were made by peoples who came from the east, or south-east, and, having settled down on the Nile, mingled with the inhabitants. After these it seems very probable that Egypt was invaded by tribes whose home was some part of Western Asia, probably the country now called Southern Babylonia. Some think that they entered Egypt by the Isthmus of Suez, and others that they crossed from Arabia to Africa by the straits of Bâb al-Mandib at the southern end of the Red Sea. Another view is that the invaders entered Egypt by the Wâdi Hammâmât, and that they arrived on the Nile at some place near the modern town of Kena. Little by little the invaders conquered the country, and introduced into it the arts of agriculture, brick-making, writing, working in metals, etc. Wheat, barley, and the domestic sheep seem to have been brought into Egypt about this time. The manners and customs of the new comers were very different from those of the men they conquered, and their civilization was of a much higher character than that of the primitive Egyptians; but, among the great bulk of the population, the beliefs, religion, and habits continued to preserve unchanged their characteristic African nature.

What the physical form of the primitive, pre-dynastic Egyptian was cannot be said, but it is probable that he resembled the dynastic Egyptians whose pictures are seen by hundreds in the tombs. If this be so, he was tall, slender of body, with long thin legs, small hands, and long feet. His hair was black and curly, but must not be confounded with



1



2



3



4



5



6

the "wool" of the negro, his eyes black and slightly almond-shaped, his cheek-bones high and often prominent, his nose straight—sometimes aquiline—and inclined to be fleshy; his mouth wide, with somewhat full lips, his teeth small and regular and his chin prominent, because his under jaw was thrust slightly forward. The women were yellowish in colour, probably because their bodies were not so much exposed to the rays of the sun as those of the men. The general character of the physique of the Egyptian has remained



7  
Ivory figure of a king. 1st dynasty (?)  
[No. 197, Table-case L, Third Egyptian Room.]



8  
Bone figure of a dwarf.  
Archaic Period.  
[No. 42, Table-case L, Third Egyptian Room.]

practically unchanged to the present day, and no admixture of foreign elements has affected it permanently.

The physical features and dress of the primitive dynastic Egyptians are well illustrated by the accompanying drawings and photographs. From Nos. 1–6 (page 23) we see that their hair was short and curly, their noses long and pointed, their eyes almond-shaped, their beards pointed, their arms and legs long, their hands large, and their feet long and flat. They wear in their hair feathers, probably red feathers from the tails of parrots, such as are worn at the present day, and their loin cloths

are fastened round their bodies by belts, from which hang short, bushy tails of jackals (?). No. 1 bears a hawk-standard, the symbol of the god of the tribe, and is armed with a mace having a diamond-shaped head. No. 2 bears a hawk-standard and wields a double-headed stone axe. No. 3 is armed with a mace and a bow. No. 4 is shooting a flint-tipped arrow



9

Bone figure of a woman carrying a child on her shoulder. Archaic Period.

[No. 41, Table-case L, Third Egyptian Room.]



10

Bone figure of a woman, with inlaid lapis-lazuli eyes. Archaic Period.

[No. 40, Table-case L, Third Egyptian Room.]

from a bow. No. 5 is armed with a boomerang and a spear, and No. 6 with a mace and a boomerang. The above illustrations are drawn from the green slate shield exhibited in Table-case L in the Third Egyptian Room.

To about the same period belongs the ivory figure of a king here reproduced (No. 7). He wears the Crown of the South, and a garment worked with an elaborate diamond pattern. The

nose is flatter and more fleshy than in the drawings from the slate shield, and the lips are fuller and firmer. In figures 8-10 we have representations of the women of the Archaic Period, about B.C. 4200. No. 8 is a female dwarf, or perhaps a woman who belonged to one of the pygmy tribes that lived near the Equator. No. 9 is a most interesting figure, for it illustrates the hair-dressing and dress of the period. The features of the child, who is carried partly on the back and partly on the left shoulder, as at the present day, are well preserved. No. 10



[ Figure of Betchmes, a royal kinsman.  
[Vestibule, South Wall, No. 3.]



Painted limestone figure of Nefer-hi.  
[No. 150, Wall-case 99, Third Egyptian Room.]

PORTRAIT FIGURES OF OFFICIALS OF THE III<sup>RD</sup> OR IV<sup>TH</sup> DYNASTY.  
ABOUT B.C. 3700.

represents a woman of slim build, with blue eyes, and wearing an elaborate head-dress, which falls over her shoulders.

**National Character.**—Herodotus, who was an acute observer of the manners and customs of the Egyptians, states (ii, 64) that the Egyptians were “beyond measure scrupulous” in all matters appertaining to **religion**, and the monuments prove him to be absolutely correct. The Egyptian worshipped his God, whose chief symbol to him was the sun, daily and

regularly, and prayed to him morning and evening. His attitude towards his Maker was one of absolute **resignation**. The power of God, as displayed by the Sun, and the River Nile, and other forces of nature filled him with awe, and made him to realize his helplessness. His views as to the dependence of men on the sun are well illustrated by the following extract from a hymn to *Âten*, the god of the Solar Disk: "When thou settest in the western horizon of heaven, "the earth becometh dark with the darkness of the dead. "Men sleep in their houses, their heads are covered up, their "nostrils are closed, and no man can see his neighbour; "everything which they possess could be stolen from under "their heads without their knowing it. All the lions come "forth from their dens, every creeping thing biteth, the smithy



The fox playing the double pipes for a flock of goats to march to.

[From a papyrus in the British Museum, No. 10,016.]

"is in blackness, and all the earth is silent because he who "made them (*i.e.*, all creatures) resteth in his horizon. When "the dawn cometh, and thou risest and shinest from the Disk, "darkness flieth away, thou givest forth thy rays, and the "Two Lands (*i.e.*, Egypt) are in festival. Men rise up, they "stand upon their feet—it is thou who hast raised them—they "wash their bodies, and dress themselves in their clothes, and "they [stretch out] their hands to thee in thanksgiving for thy "rising." To the god of the city, or local deity, he also paid due reverence. He worshipped Osiris, the type and symbol of the resurrection, most truly, for on his help and succour depended his **hope of eternal life**. The Egyptians, who were men of means, spent largely during their lifetime in making preparations for their death, and they spared neither money





“places. Rā placeth himself in the sky in the morning, and  
 “Temu setteth in the Mountain of Sunset. Men beget  
 “children and women bring forth, and every nostril snuffeth  
 “the wind of dawn from the time of their birth to the day  
 “when they go to the place which is assigned to them. Make  
 “[thy] day happy! Let there be perfumes and sweet odours  
 “for thy nostrils, and let there be wreaths of flowers and lilies  
 “for the neck and shoulders of thy beloved sister who shall  
 “be seated by thy side. Let there be songs and the music of  
 “the harp before thee, and setting behind thy back unpleasant  
 “things of every kind, remember only pleasure, until the day



A cat herding geese.

[From a papyrus in the British Museum, No. 10,016.]

“cometh wherein thou must travel to the land which loveth  
 “silence.”

The advice to eat, drink, and be happy, is also given to a high-priest of Memphis by his dead wife That-I-em-hetep on her sepulchral tablet (Southern Egyptian Gallery, Bay 29, No. 1027). She says: “Hail, my brother, husband, friend,  
 “... let<sup>1</sup> not thy heart cease to drink water, to eat bread, to



"drink wine, to love women, to make a happy day, and to seek thy heart's desire by day and by night. And set no care whatsoever in thy heart: are the years which [we pass] upon the earth so many [that we need do this]?"

The **morality** of the Egyptians was of a high character, and certainly higher than that of Oriental nations in general. Many of the Precepts of Ptah-hetep, Kaqemna, and Khensu-hetep bear comparison with the moral maxims of the Books of Proverbs and Ecclesiasticus. The view of the Egyptian as to his **duty towards his neighbour** is well summed up by Pepi-Nekht, an old feudal lord of Elephantine, who flourished under the VIth dynasty, and said: "I am one who spoke good and repeated what was liked. Never did I say



The lion and the unicorn playing a game of draughts.

[From a papyrus in the British Museum, No. 10,016.]

"an evil word of any kind to a chief against anyone, for I wished it to be well with me before the great god. I gave bread to the hungry man, and clothes to the naked man. I never gave judgment in a case between two brothers whereby a son was deprived of his father's goods. I was loved by my father, favoured by my mother, and beloved by my brothers and sisters." **Love of parents and home** was a strong trait in the character of the Egyptian; and it was one cause of his hatred of military service and of any occupation which would take him away from his town or village. He prayed, too, that in the Other World he might have his parents, wife, children, and relatives, with him on his farm in

the Fields of Peace, and that when his spirit was on the way thither, the spirits of his kinsfolk would come to meet him, armed with their staves and weapons, so that they might protect him from the attack of hostile spirits. Like all African people he loved **music, singing, and dancing**, and was attracted by ceremonials, processions, and display of every kind; the **satirical papyri** (see the illustrations on pages 27-30), and even the wall-paintings in the tombs, show that he possessed a keen sense of **humour**. The peasant was then, as now, a laborious toiler, and as he was literally the slave of Pharaoh for thousands of years, the ideas of **freedom** and **national independence**, as we understand them, were wholly unknown to him.

All classes were intensely **superstitious**, and they believed firmly in the existence of **spirits**, good and bad, **witches**, and fiends and devils, which they tried to cajole, or wheedle, or placate with gifts, or to vanquish by means of **spells, magical names, words of power, amulets** of all kinds, etc. The **magician** was the real priest, to the lower classes at least, as he is to this day in Central Africa, for by the use of **magical figures** he assured his clients that he could procure for them the death, or sickness, of an enemy, riches, the love of women, dreams wherein the future would be revealed to them, and above all, the assistance of the gods. We find that about B.C. 312 a service was regularly performed in the temple of Amen-Rā at Thebes to make the sun rise. In the course of it a figure of the monster **Āpep**, who was supposed to be lying in wait to swallow the Sun-god, was made of wax, then wrapped in new papyrus on which the "accursed name" of the fiend was written in green ink, and solemnly burned in a fire fed by a special kind of herb, whilst the priest spurned it with his left foot and poured out curses on each of the thirty "accursed names" of the evil one. As the wax melted and was consumed, together with the papyrus and the green ink with which his name was written, so the body of **Āpep** was believed to be consumed in the flames of the rising sun in the eastern sky.



The spearing of Āpep.

From the evidence given at Thebes about B.C. 1200 against certain officials who were implicated in a case of conspiracy against Rameses III, it appeared that a certain man had stolen a book of magic from the temple library. From this he obtained instructions how to make the wax figures which caused the sickness, quakings of the limbs, and death of those in whose forms they were made. An example of the wax figures which were used in the Ptolemaic period is exhibited in Table-case C in the Third Egyptian Room, No. 198. The core is made of inscribed papyrus, and in front, in the centre, is a piece of hair, presumably that of the person on whom the magician who made the figure sought to exert his influence. Every act of daily life had some magical or religious observance associated with it, and every day, either in whole or in part, was declared to be lucky or unlucky, in accordance with a series of events which were represented by the **Calendar of lucky and unlucky days**.

Superstition played as prominent a part in **medicine** as in religion. The practice of dismembering the dead in primitive times must have taught the Egyptians some practical anatomy, and the operations connected with mummification in the later period must have added largely to their knowledge of the arrangement of the principal internal organs of the body. The Egyptians were well acquainted with the importance of the heart in the human economy, and they appear to have had some knowledge of the functions of the arteries. A considerable number of **medical prescriptions** have come down to us, *e.g.*, those which are inscribed on a papyrus in the British Museum (No. 10,059) and are said to be as old as the time of Khufu (Cheops), a king of the IVth dynasty, and those of the Ebers Papyrus, of the XVIIIth dynasty; from these it is easy to see that they closely resemble in many particulars the prescriptions given in English medical books printed two or three hundred years ago. Powders and decoctions made from plants and seeds were largely used, and the piths of certain trees, dates, sycamore-figs, and other fruits, salt, magnesia, oil, honey, sweet beer, formed the principal ingredients of many prescriptions. With these were often mixed substances of an unpleasant nature, *e.g.*, bone dust, rancid fat, the droppings of animals, etc. In order that certain drugs might have the desired effect it was necessary for the physician to recite a magical formula four times (Ebers Papyrus CVIII). Other medicines again owed their efficacy to the belief that they had been actually taken by one or other of the gods whilst

they reigned upon earth, and the authorship of certain prescriptions was ascribed to Rā. Thus according to the Ebers Papyrus (XLVI) Rā suffered from attacks of boils of a most malignant kind, and he made up a salve, containing sixteen ingredients, which gave him instant relief, and which was therefore certain to cure ordinary mortals. The following is a characteristic example of a prescription which, as is evident, contains a number of substances which are well known to be good for inflamed eyes, and also some others the special value of which is not clear:—



“Another [prescription] for

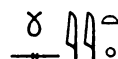
driving inflammation from the eye.



| Myrrh 1



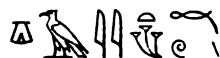
| ‘Great Protectors’ seed 1



| Oxide of copper 1



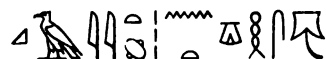
| Citron pips 1



| Northern cypress flowers 1



| Antimony 1



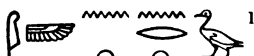
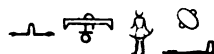
| Gazelle droppings 1



| Oryx offal 1

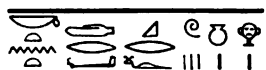


| White oil 1

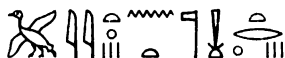
[*Directions for use.*]

“Place in water, let stand for one  
“night, strain through a cloth, and  
“smear over [the eye] for four days;  
“or, according to another prescription,  
“paint it on [the eye] with a goose-  
“feather.”

The Egyptian physician was called upon not only to heal his patients, but to beautify them, and we find prescriptions for removing scurf from the skin, for changing the colour of the skin, for making the skin smooth, and the following for removing wrinkles from the face :—



“Another [prescription] for driving away  
wrinkles of the face.



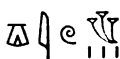
| Ball of incense 1



| Wax 1



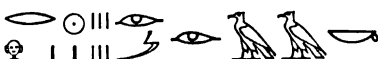
| Fresh oil 1



| Cypress berries 1

[*Directions for use.*]

“Crush, and rub down and  
“put in new milk and apply it  
“to the face for six days.  
“Take good heed [to this].”<sup>2</sup>



<sup>1</sup> For the hieratic text see *Papyrus Ebers*, Plate 56.

<sup>2</sup> Ibid, Plate 87.

The **population** of Egypt was, in 1897, 9,734,405 persons, of whom 8,978,775 were Muḥammadans, 25,200 Jews, and 730,162 Christians. The last census was taken on the 29th April, 1907, and the entire population of the country consisted of 11,272,000 persons, or nearly 16 per cent. more than in 1897.

**The Egyptian Language** is not Semitic, although it possesses many characteristics which resemble those of the Semitic languages, but in a less developed form. Of all the views on the subject which have been held in recent years, the most plausible one is that which makes Egyptian belong to the group of Proto-Semitic languages. The Egyptian and the Semitic languages appear to have sprung from a common stock, from which they separated before their grammars and vocabularies were consolidated. The Egyptian language developed rapidly under circumstances of which nothing is known, and then, apparently, became crystallized; the Semitic language developed less rapidly, but continued to develop for centuries after the growth of the Egyptian language was arrested. To the period when Egyptian separated itself from the parent stock no date can be assigned, but it must have taken place some thousands of years before Christ. Later, under the XVIIIth and XIXth dynasties, B.C. 1550 to 1300, a large number of Semitic words were introduced into the language, and in such compositions as the "Travels of an Egyptian" (see page 70) a great many are transcribed into Egyptian characters.

The Egyptian language as known to us appears in four divisions, viz. :—

1. The Egyptian of the Early Empire, which was studied and employed for literary purposes from about B.C. 4400 to about A.D. 200.
2. The Egyptian used in the ordinary business of life and for conversation, from about B.C. 2600 to 650.
3. The popular speech of the country, from about 600 or 500 B.C. to the end of the Roman Period.
4. The ordinary language of the country, after Christianity was introduced into it; this is called **Coptic**. It ceased to be used in Egypt as a spoken language, probably about the twelfth century, but the Holy Scriptures and the Services are in several places in Egypt read in Coptic on Sundays and Festivals, although very few people understand what is being read. Four dialects of Coptic are distinguished: (1) That of Upper Egypt, called "Sahidic." (2) That of Lower Egypt, called "Boheiric." (3) The dialect of Šûhâḳ and its neighbourhood. (4) The



dialect of the district of the Fayyûm. It is a noteworthy fact that, from the beginning of the second century of our era to the twelfth, the language of ancient Egypt was preserved, in a modified form, chiefly through the translations of the Holy Scriptures, which were made from Greek into Coptic.

**Egyptian Writing** was of three kinds, which are called "Hieroglyphic," "Hieratic," and "Demotic." The oldest form is the **hieroglyphic** (*i.e.*, sacred engraved writing), or purely pictorial, which was employed in inscriptions upon temples, tombs, statues, sepulchral tablets, etc., and for monumental






















A page of hieratic writing from the Great Harris Papyrus.

purposes generally. At a very early period it was found that the hieroglyphic form of writing was cumbrous, and that in cases where it was important to write quickly on papyrus, the pictorial characters were inconvenient. The scribes, therefore, began first to modify, and secondly to abbreviate the pictorial characters, and at length the form of writing called **hieratic** (*i.e.*, the priests' writing) was developed. Hieratic was a style of cursive writing much used by the priests in copying literary compositions on papyrus from the IVth or Vth dynasty to the XXVIth dynasty. This form of writing is well illustrated by the above reproduction of

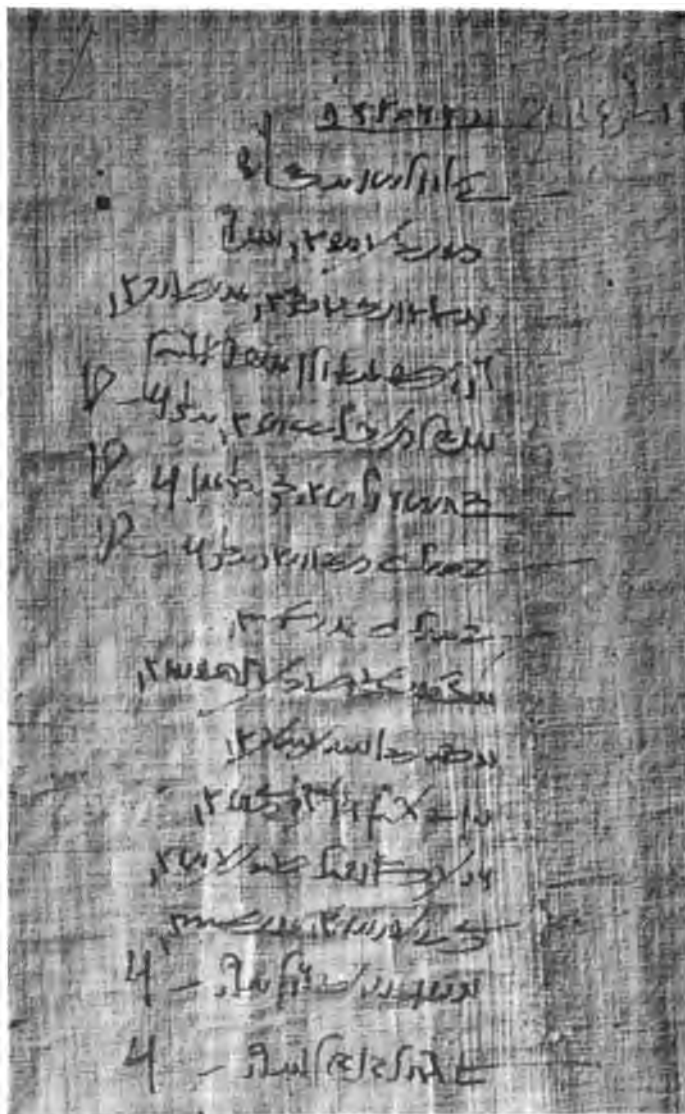
a page from the Great Harris Papyrus in the British Museum (No. 9999), which was written about B.C. 1200. The text is read from right to left, and the following is a transcript into hieroglyphic characters of the first two lines :—



Between the end of the XXII<sup>nd</sup> and the beginning of the XXVI<sup>th</sup> dynasty the scribes, wishing to simplify hieratic still further, constructed from it a purely conventional system of signs from which most of the prominent characteristics of the hieroglyphic, or pictures, that had been preserved in the hieratic characters, disappeared. This new form of writing was called **demotic** (*i.e.*, the people's writing), but it was known among some of the early Egyptologists as **enchorial** (*i.e.*, native writing, or writing of the country). On the Rosetta Stone (Egyptian Gallery, No. 960) the visitor will see an example of the **hieroglyphic and demotic** forms of writing placed one above the other, and in the text we find that the hieroglyphic portion is called "the writing of the divine words," or letters,           , and the demotic

"the writing of books," *i.e.*, rolls of papyrus,        .

The invention of the art of writing was assigned to the god Thoth, who was the great scribe of the gods, and who is frequently represented holding a writing palette and a reed pen, and the hieroglyphics, or picture signs, were, therefore, called "divine, sacred, or holy." Hieroglyphics were used for monumental purposes until about the end of the third



Demotic Writing.

century A.D., but it is tolerably certain that very few people could read them or understand them.

During the Ptolemaic Period, though **Greek** was the language of the kings and the upper classes of the country, the temples were covered with inscriptions in hieroglyphics, and the Ptolemies and the Romans adopted old Egyptian titles, and had their names transcribed into hieroglyphics and cut in cartouches like the Pharaohs. In the reigns of **Euergetes I** (B.C. 267 to 222) and **Epiphanes** (B.C. 205 to 181) the priests promulgated decrees in honour of their kings which were cut on slabs of basalt in the hieroglyphic, demotic, and Greek characters, but on the sepulchral tablets of the period the inscriptions are usually in hieroglyphics alone, because the natives throughout the country clung to these characters, which had, from time immemorial, been associated with their religious beliefs and ceremonies. In the Southern Egyptian Gallery, however, are exhibited several tablets which are inscribed in demotic as well as in hieroglyphics, and of these may be noted the tablet of **Tut-i-em-ḥetep** (No. 1028, Bay 25), who died B.C. 118; the tablet of **Khā-em-ḥrā** (No. 997, Bay 25); and the tablet of **Petā Bast** (No. 1030, Bay 27). In the Roman Period we find that the use of demotic sometimes superseded that of hieroglyphics in public documents, and as an example of this may be mentioned the fine sandstone tablet inscribed, wholly in demotic, with a decree recording the dedication of certain properties to the gods who were worshipped at **Karnak** (**Thebes**) in the first century of our era (No. 993, Bay 27). This tablet was found at **Karnak**, in the Hall of Columns, where, no doubt, it was set up originally, and its inscription was cut in demotic, because, at that period, that form of writing was better understood than hieroglyphics. In the Roman Period hieroglyphic inscriptions were sometimes accompanied by renderings into Greek and Latin, *e.g.*, No. 257, Third Egyptian Room, Wall-case No. 109. This is a portion of a statue of a priest bearing a shrine of **Osiris**. On the back of the plinth is an inscription in hieroglyphics containing an address to **Osiris** by a priest of the "fourth order," and on one side of the plinth are cut in Latin and Greek "priest bearing **Osiris**."

**Coptic** is written with the letters of the Greek alphabet, and seven signs (ϣ, ϣ̅, Ⲅ, ⲅ, Ⲇ, ⲇ, Ⲉ) derived from demotic characters, the phonetic values of which could not be expressed by Greek letters. A fine collection of sepulchral tablets inscribed in Coptic is exhibited in the Southern Egyptian Gallery (Bay 32), and a long and most instructive

series of drafts of documents on potsherds and slices of limestone will be found in Table-case M in the Fourth Egyptian Room. In the copy of the **Lord's Prayer** (St. Matthew vi, 9) here appended the reader will find all the signs which are peculiar to Coptic save one (Ϯ). The dialect is that of Lower Egypt. The two words marked by asterisks are Greek, not Egyptian.

ΠΕΝΩΤ	ΕΤΘΕΝ	ΝΙΦΗΟΥΙ	ΜΑΡΕΥΤΟΥΘΟ
<i>Penôit</i>	<i>etkhen</i>	<i>niphêoui</i>	<i>mareftoubo</i>
Our Father	who art in	the heavens,	may be hallowed

ἸΧΕΠΕΚΡΑΝ.	ΜΑΡΕΣΙ	ἸΧΕΤΕΚΕΜΕΤΟΥΡΟ.
<i>entche pekran.</i>	<i>Maresi</i>	<i>entche tekmetouro.</i>
thy name.	May come	thy kingdom.

ΠΕΤΕΖΝΑΚ	ΜΑΡΕΨΩΠΙ	ΕΦΡΗΤΙ	ΘΕΝ	ΤΦΕ
<i>Petehnak</i>	<i>marefshôpi</i>	<i>emphrêti</i>	<i>khen</i>	<i>tphe</i>
Thy will	let it be	as	in	the heaven

ΝΕΕ	ΖΙΧΕΝ	ΠΙΚΑΖΙ.	ΠΕΝΩΙΚ	ἸΤΕ	ΡΑΣΤ
<i>nem</i>	<i>hitchen</i>	<i>pikahi.</i>	<i>Penôik</i>	<i>ente</i>	<i>rasti</i>
so	upon	the earth.	Our bread	of	to-morrow

ΜΕΙΨ	ΝΑΝ	ΕΦΘΟΥ.	ΟΥΘ	ΧΑ	ΝΕΤΕΡΟΝ
<i>mêif</i>	<i>nan</i>	<i>emphoou.</i>	<i>Ouoh</i>	<i>kha</i>	<i>neleron</i>
give it	to us	to-day.	And	forgive	our debts

ΝΑΝ	ΕΒΟΛ	ΕΦΡΗΤΙ	ΗΘΝ	ΕΝΤΕΝΚΗΘ	ΕΒΟΛ	ΕΝΝΕ
<i>nan</i>	<i>ebol</i>	<i>emphrêti</i>	<i>hôn</i>	<i>entenkhô</i>	<i>ebol</i>	<i>ennê</i>
to us		as	we also		forgive	

ΕΤΕΟΥΟΝ	ἸΤΑΝ	ΕΡΩΟΥ.	ΟΥΘ	ΕΜΠΕΡΕΝΤΕΝ
<i>eteouon</i>	<i>entan</i>	<i>erôou.</i>	<i>ouoh</i>	<i>emperenten</i>
those who are	our debtors.		And	bring us not

ΕΘΟΥΝ	Ε	ΠΙΡΑΣΜΟΣ.*	ΑΛΛΑ*	ΝΑΖΜΕΝ
<i>ekhoun</i>	<i>e</i>	<i>pirasmos,</i>	<i>alla</i>	<i>nahmen</i>
into		temptation ;	but	deliver us

ΕΒΟΛΖΑ	ΠΙΠΕΤΖΩΟΥ.
<i>ebolha</i>	<i>pipethôou.</i>
from	that which is evil.

**Decipherment of Egyptian Hieroglyphics.**—Before the close of the period of Roman rule in Egypt, the hieroglyphic system of writing fell into disuse, and its place was gradually taken by demotic, *i.e.*, a conventional form of the hieratic, or cursive writing. When the Egyptians became converted to Christianity, they adopted the Greek alphabet, adding to it seven signs derived from demotic, to express the sounds peculiar to their language. The priests appear to have prosecuted some study of hieroglyphics until the end of the fifth century A.D., but soon after this the power to read and



Coptic inscription on a slice of limestone.  
[No. 10, Table-case M, Third Egyptian Room.]

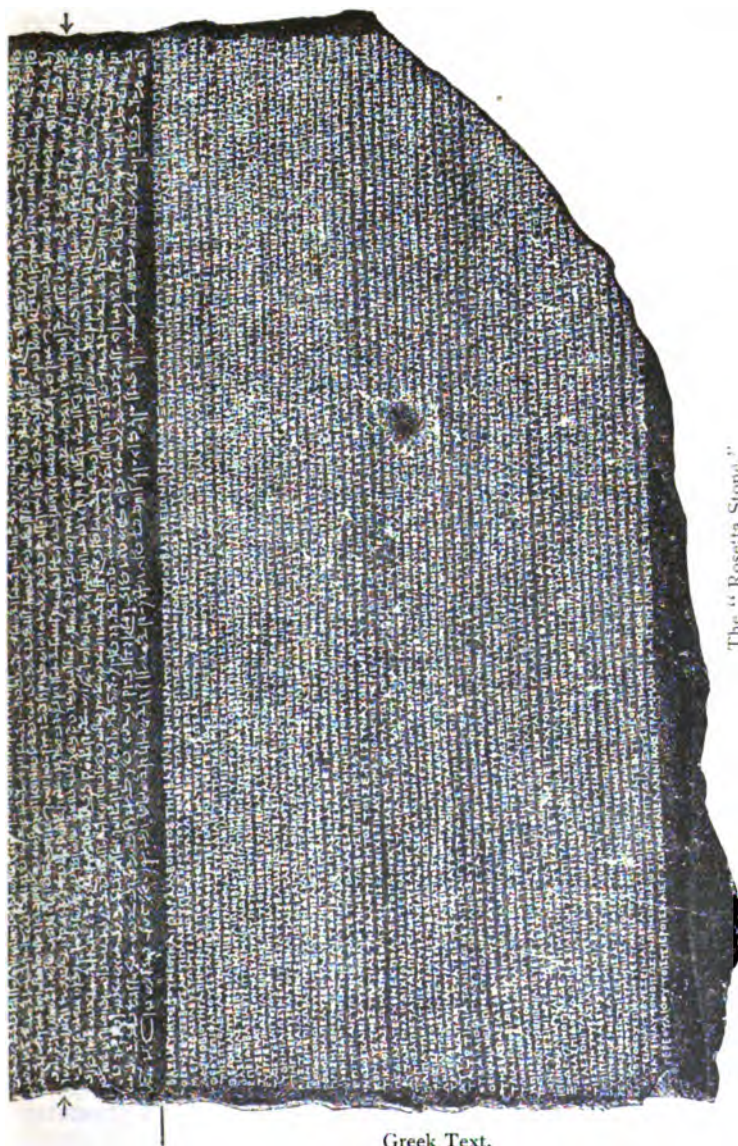
understand them was lost, and until the beginning of the nineteenth century, no Oriental or European could read or understand a hieroglyphic inscription. During the seventeenth and eighteenth centuries many attempts were made by scholars to read and translate the Egyptian inscriptions, but no real progress was made until after the discovery of the **Rosetta Stone**. This "Stone" is a portion of a large black basalt stele measuring 3 feet 9 inches by 2 feet 4½ inches, and is inscribed with fourteen lines of **hieroglyphics**, thirty-two



Hieroglyphic Text.

Demotic Text.





[Southern Egyptian Gallery, No. 960.]

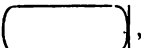
**Greek Text.**



lines of **demotic**, and fifty-four lines of **Greek**. (See Southern Egyptian Gallery, No. 960.) It was found in 1798 by a French officer of artillery named Boussard, among the ruins of Fort Saint Julien, near the Rosetta mouth of the Nile, and was removed, in 1799, to the *Institut National* at Cairo, to be examined by the learned; and Napoleon ordered the inscription to be engraved and copies of it to be submitted to the scholars and learned societies of Europe. In 1801 it passed into the possession of the British, and it was sent to England in February, 1802. It was exhibited for a few months in the rooms of the Society of Antiquaries, and then was finally deposited in the British Museum.

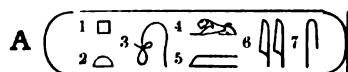
The **first translation of the Greek text** was made by Du Theil and Weston, in 1801-02, and they rightly declared that the stone was set up as the result of a Decree passed at the General Council of Egyptian priests assembled at Memphis to celebrate the first commemoration of the coronation of **Ptolemy V, Epiphanes**, king of all Egypt. The young king had been crowned in the eighth year of his reign, therefore the first commemoration took place in the ninth year, in the spring of the year, B.C. 196. The Decree sets forth that, because the king had given corn and money from his private resources to the temples, and had remitted taxes and released prisoners, and had abolished the press-gang and restored the worship of the gods, etc., the priests decreed that: Additional honours be paid to the king and his ancestors; an image of the king be set up in every temple; a statue and shrine be set up in every temple; a monthly festival be established on the birthday and coronation day of the king; this Decree be engraved upon a hard stone stele in the writing of the priests (hieroglyphic), in the writing of books (demotic), and in the writing of the Greeks (Greek), and set up in every temple of the first, second, and third class, by the side of the image of the king.

In 1802 **Åkerblad** succeeded in making out the general meaning of several lines of the demotic text, and in identifying the equivalents of the names Alexander, Alexandria, Ptolemy, etc. In 1819 **Thomas Young** published in the *Encyclopædia Britannica*, vol. IV, the results of his studies of the texts, and among them was a list of several alphabetic Egyptian characters to which, in most cases, he had assigned correct values. He was the first to grasp the idea of a **phonetic principle** in the reading of the Egyptian hieroglyphics, and he was the first to apply it to their decipherment. Warburton, De Guignes, Barthélemy and Zoëga all *suspected* the existence

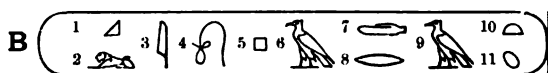
of alphabetic hieroglyphics, and the three last-named scholars believed that the oval, or *cartouche* , contained a royal name; but it was Young who first proved both points and successfully deciphered the name of **Ptolemy** on the Rosetta Stone, and that of **Berenice** on another monument, and it was Bankes who first identified the name of **Cleopatra**. The list of alphabetic characters was much enlarged in 1822 by the eminent scholar **Champollion**, who not only correctly deciphered the names and titles of most of the Roman Emperors, but drew up classified lists of the hieroglyphics, and formulated a system of grammar and general decipherment which is the foundation upon which all subsequent Egyptologists have worked. The discovery of the correct alphabetic values of Egyptian signs was most useful for reading names, but, for translating the language, a competent knowledge of Coptic was required. Now Coptic is only another name for Egyptian. The Egyptian Christians are called "Copts," and the Holy Scriptures, Liturgies, etc., which they translated from Greek soon after their conversion to Christianity, are said to be written in "Coptic." The knowledge of Coptic has never been lost, and a comparatively large sacred literature has always been available for study by scholars. Champollion, quite early in the nineteenth century, realized the great importance of Coptic for the purpose of Egyptian decipherment, and he made himself the greatest Coptic scholar of his time. His knowledge of Coptic was deep and wide, and to this important qualification much of his success is due. Having once obtained a correct value of many alphabetic and syllabic characters, his knowledge of Coptic helped him to deduce the values of others, and to assign meanings to Egyptian words with marvellous accuracy.


The method by which the greater part of the Egyptian alphabet was recovered is this: It was assumed correctly that the *cartouche* always contained a royal name. The only *cartouche* on the Rosetta Stone was assumed to contain the name Ptolemy. An obelisk brought from Philae about that time contained a hieroglyphic inscription, and a translation of it in Greek, which mentioned two names, Ptolemy and Cleopatra, and one of the *cartouches* was filled with hieroglyphic characters which were identical with those in the *cartouche* on the Rosetta Stone. Thus there was good reason to believe that the *cartouche* on the Rosetta Stone contained the name of Ptolemy written in hieroglyphic characters. Here is the *cartouche* which was assumed to

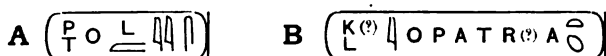
represent the name **Ptolemaios**, or **Ptolemy**, the hieroglyphics being numbered (A)—



and here is the *cartouche* which was assumed to represent the name **Cleopatra** (B)—



Now in B, the first sign,  $\Delta$ , must represent K; it is not found in A. No. 2 sign, , is identical with No. 4 sign in A. This was assumed to be L. No. 3 sign,  $\Pi$ , represents a vowel, and doubled,  $\Pi\Pi$ , is found in A, No. 6. No. 4 sign,  $\text{bird}$ , is identical with No. 3 in A, and it must have the value of O in both A and B. No. 5 sign,  $\square$ , is identical with No. 1 in A, and as A contains the name Ptolemy, the first sign,  $\square$ , must be P. No. 6 sign,  $\text{bird}$ , is wanting in A, but its value must be A, because it is the same sign as No. 9, which ends the name Kleopatra. No. 7,  $\text{double line}$ , does not occur in A, but we see it in other *cartouches* taking the place of  $\text{circle}$ , the second letter in the name of Ptolemaios, and it must therefore be some kind of T. No. 8,  $\text{oval}$ , we assume is R, because it is the last letter but one in the name of Kleopatra. Nos. 10 and 11 signs,  $\text{circle}$ , we find after the names of goddesses; the first of them is T; and the second is a "determinative." We now insert the alphabetic values in the two *cartouches* and obtain the following results:



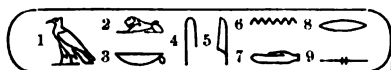
In the case of A it is quite clear that PTOL is the first part of the name of Ptolemaios, therefore  $\text{double line} \Pi\Pi$  must represent the second part of the name, or MAIOS. We may then say that  $\text{double line}$  is M, and the last sign  $\Pi$  is S, and that  $\Pi\Pi$  represents

some *i*-sound, or *e*-sound ; in the case of **B** we are certain of the values of all the signs except  $\Delta$ ,  $\Leftarrow$  and  $\bigcirc$ , but it is clear from their positions in the name that the first two must represent **K** and **R**. We have seen that the signs  $\bigcirc$  are added to the names of goddesses, and as Kleopatra was regarded as a goddess, they are added to her name. They do not affect the name itself. The two royal names may now be taken out of the *cartouches*, and the values written under the characters thus :

A  $\square$   $\Delta$   $\bigcirc$   $\text{f}$   $\text{g}$   $\text{h}$   $\text{i}$   $\text{j}$   $\text{k}$   $\text{l}$   $\text{m}$  (1 or E) S

B  $\Delta$   $\text{g}$   $\text{f}$   $\text{h}$   $\square$   $\text{g}$   $\text{h}$   $\text{i}$   $\text{j}$   $\text{k}$   $\text{l}$   $\text{m}$  (1 or E) S

Taking another *cartouche*

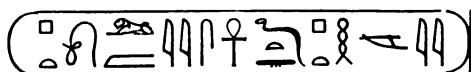


we already know the signs,  $\text{g}$   $\text{h}$   $\text{i}$   $\text{j}$   $\text{k}$   $\text{l}$   $\text{m}$  (1 or E) S, which represent **A**, **L**, **S**, **E** (?), **T**, and **R**. The only Greek name which contains these letters in this order is **Alexandros**, or Alexander, and we therefore conclude that the last sign,  $\text{h}$ , is **S**, that  $\text{g}$  is **K**, that  $\text{f}$  is **A**, and that  $\text{m}$  is **N**.

A common title of the Roman Emperors was  $\text{h}$   $\text{i}$   $\text{j}$   $\text{k}$   $\text{l}$   $\text{m}$  (1 or E) S, and as we know all the signs but one ( $\text{h}$ ) with certainty we write down **K**- $\text{h}$ -**S**-**R**-**S**, which can only be "Kaisaros," or "Caesar." From this we again see that  $\text{h}$  represents the *ai* in *Καίσαρος* and *Πτολεμαῖος*, or *ae* in Caesar.


























In this way the Egyptian alphabet was recovered.

Now if we look at the last line of the Egyptian text on the Rosetta Stone we shall find that in the *cartouche*



there are several signs

which have not been explained above, viz.,  $\text{f}$   $\text{g}$   $\text{h}$   $\text{i}$   $\text{j}$   $\text{k}$   $\text{l}$   $\text{m}$  (1 or E) S.

These signs, it is clear, form no part of the name of Ptolemy, and the position in which they are found suggests that they represent *titles*. A reference to the Greek version (line 49) shows that Ptolemy is there called "everliving, beloved of Phtha," and it now remains to see if the hieroglyphics mean anything like these words. The sound and meaning of the first sign, , were well known from the statements of Greek writers who said that it was pronounced *anch*, and that it meant "living," or "life." Two of the three characters in the group,  , we know to be P and T, and we are justified in assuming that  represents the name of the god Phtha, or as it is now read *Ptah*. Now, if  means "living" or "life," and  means "Ptah,"  must mean "for ever," and   must mean "beloved." Of the first group, , we already know the value of the second sign , T, and of the second group we know that  has the value of I. Recourse must now be had to Coptic, so that the Coptic (*i.e.*, Egyptian) words for "for ever" and "beloved" may be compared with the hieroglyphic originals. The common word for "for ever," "eternity," etc., is *eneh*, but there is no *n* in , so this will not suit. We do, however, find the word , *djet*, which means "an age," "a long undefined period of time," and this agrees well with the sound of , and shows that the sound of  was something like DJ, and that  must have a T sound. The common word in Coptic for "to love" is , *mer*, and we may therefore transcribe   by *meri*, and assume that it means something like "beloved." As the meanings here deduced for      make good sense in every text in which they occur we are justified in assuming them to be correct.

The Egyptian **alphabetic characters** are as follow :—



A

The Hebrew *aleph* א.

A



A

Pronounced like the Hebrew ע.



or \ I

The Hebrew *yodh* י.

or @ U or W

The Hebrew ו and ו. It had sometimes an o-sound, like the Hebrew ו.



B

Hebrew ב.



P

„ פ.



F



M

„ מ.



N

„ נ.



R and L

„ ר and ל.



H

„ ה.



H

„ ח.



x (KH)

„ כ, without the Dagesh.



S

„ ש or ש.



SH

„ ש.



K

„ כ.

Q

„ ק.












C














	K	Hebrew	כ
	T	"	ת
	TH (?)	"	ת (?)
	T	"	ט
	TCH or S (?)	"	ש

**Hieroglyphic writing.**—The hieroglyph is a **picture** of an object, animate or inanimate, *e.g.*, an eye, a ram, a hare, a vulture, a duck, ★ a star, an obelisk, a face, a leg.





Now pictures may also represent **ideas**, *e.g.*, a wall leaning on one side represents "falling"; a musical instrument, symbolizes "joy, happiness, pleasure," etc.; a seal, represents something of which great care is taken, *i.e.*, "treasure"; a man holding a vessel placed on his head, symbolizes "to bear, to carry"; the sky with a star hanging from it, suggests "night"; and so on. Hieroglyphs used in this way are called **ideographs**. Every object had a name, therefore each picture, or hieroglyph, was a word-sign, and a list of these would have made a dictionary in the earliest times. At one time all hieroglyphs were syllabic, and the Egyptians had no alphabetic hieroglyphs; and if scribes had needed to write down letter by letter the name of some foreign product, or the name of a foreign king, supposing they did not possess syllables suitable in sound, they would have been unable to do so. In fact the Egyptians needed an **alphabet**, and the oldest inscriptions of any length show that they already possessed one.




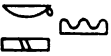

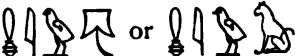


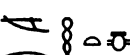

About the origin of **alphabetic hieroglyphs** opinions differ. They probably arose in this way. The sounds of the first letters of the names of certain objects were given to the pictures of such objects, and henceforward the pictures, or hieroglyphs, bore those phonetic values, and so became the letters of an alphabet. Each name chosen for this purpose appears to have consisted of a syllable containing an initial

consonant, and one or more vowels. The vowel, or vowels, was dropped, and the name of the object, or the syllable, passed into a purely alphabetic value. Thus  is an alphabetic hieroglyph with the phonetic value of B, and it may well represent the consonant of some word like *Bu* "a place," or *Baa* "iron." Similarly , which has the phonetic value of R, probably represents the consonant of some word like *Ru* "mouth," in Coptic *Rð*; and  with the phonetic value of F probably represents the consonant of some word like *fa* "to carry." Thus we have a series of alphabetic characters or letters. Signs having alphabetic values are used to form words without any reference to their pictorial or ideographic meanings. One of the words for "knife" is *sfnt*, which is thus spelt    . Now  is a picture of a chair-back;  *f* is a picture of a snail (?);  *n* is a picture of the wavy surface of water; and  *t* is a picture of a human hand stretched out flat; in the word *sfnt* the picture meanings of the characters play no part, and the signs are used to express alphabetic sounds only.

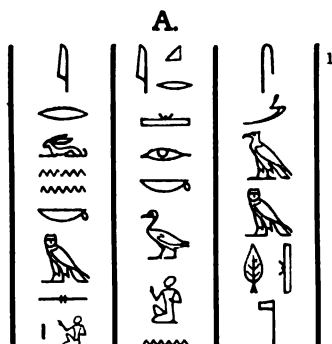
As long as the Egyptians used picture writing pure and simple its meaning was easily understood, but, when they began to spell their words with alphabetic signs and syllabic values of picture signs which had no reference whatever to the original meaning of the signs, it was found necessary to indicate in some way the meaning and even the sounds of many of the words so written. This they did by adding to them signs which are called **determinatives**. Thus the word *āhā*   means both "to stand" and "boat," but when the writer wished the reader to give it the former meaning he added to the word a pair of legs , thus , and when the latter he added the picture of a boat , thus . Similarly *men*  means "to abide, be stable," and also "to be ill," and the meanings are distinguished by the use of the determinatives  and , the former signifying "an abstract idea," and the latter "discomfort," or "evil." The following words show the use of the determinatives;  a god,  actions performed with the mouth,  a woman,  a



country,  the skin of an animal,  water,  actions performed with a knife, and  a pot of unguent or liquid.

The god Khnemu	
<i>Metu</i> "to speak"	
<i>Sat</i> "daughter"	
<i>Kesh</i> "Nubia"	
<i>Pennu</i> "mouse"	
<i>Mau</i> "cat"	
<i>Qebh</i> "libation"	
<i>Sma</i> "to slay"	
<i>Merhet</i> "oil"	
<i>Heqt</i> "beer"	

Hieroglyphs are written in perpendicular or horizontal lines as in A and B. In these examples the words are to be read in the direction in which the birds face, *i.e.*, from left to right.




<sup>1</sup> These words mean : " If thou wouldst be a perfect man make thou [thy] son well pleasing to God."

## B.



The **writing materials** consisted of papyrus, palette, reed-pens, ink and ink-pot. **Papyrus** was made from the stem of the papyrus plant (*Cyperus Papyrus*), which grew in the marshes and pools near the Nile; it is no longer cultivated in Egypt, but is found in the Sûdân, where it grows to a height of from 20 to 25 ft., and has very thick stems. The exact meaning and derivation of "papyrus" are unknown, but the word is probably of Egyptian origin.<sup>2</sup> A sheet of papyrus was made in the following way: The stem was cut into thin strips, which were laid side by side perpendicularly, and upon these another series of strips was laid horizontally; a thin solution of gum, or paste, was run in between them, after which the sheet was pressed and dried. By joining a number of such sheets together rolls of almost any length could be made. The longest papyrus in the Egyptian Collection in the British Museum, No. 9999, is 135 ft. long and 1 ft. 5 in. wide; the Papyrus of Ani measures 78 ft. by 1 ft. 3 in.; the Papyrus of Nebsemi, 76 ft. by 8½ in.; the Papyrus of Nu, 65 ft. 6 in. by 1 ft. 1½ in.; the Papyrus of Nekht, 46 ft. 7 in. by 1 ft. 1½ in.

The **palette**, in Egyptian *mesthà* , usually consisted of a rectangular piece of wood, from eight to sixteen inches long, and from two to three broad, at one end of which were sunk a number of oval or circular hollows to hold ink or paint. Down the middle was cut a groove, sloping at one end, in which the writing reeds were placed; these were kept in position by a piece of wood glued across the middle of the palette, or by a sliding cover, which also served to protect the reeds from injury. A very good collection of palettes is exhibited in the Third Egyptian Room, Table-case C. Of special interest are the palettes of Ba-nefer, of the reign of

<sup>1</sup> These words mean: "I have given bread to the famishing, water to the thirsty, clothes to the naked, and a boat to him that was shipwrecked."

<sup>2</sup> A recent view makes "papyrus" to be derived from the conjectural name *pa-p-ior* "that which is of the river."




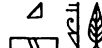
Wooden palette inscribed with the  
name of Aāhmes I, B.C. 1600.  
[No. 2, Table-case C, Third  
Egyptian Room.]






Wooden palette of Rāmeri, an  
official of Thothmes IV,  
B.C. 1470.  
[No. 3, Table-case C, Third  
Egyptian Room.]

Pepi II, B.C. 3200 (No. 12,782); the palette of Āāhmes I, the first king of the XVIIIth dynasty, about B.C. 1600 (No. 12,784); the palette of the scribe Pa-mer-āhau, who lived in the reign of Āmen-hetep III, about B.C. 1450 (No. 5513); and the palettes of Āmen-mes (No. 12,778) and a scribe (No. 5514), who lived in the reign of Seti I and Rameses II respectively. The hollows for the ink, or paint, generally black and red, are usually two in number, but some palettes have a dozen. The inscriptions on palettes usually contain prayers to the great gods of the Other World for sepulchral offerings; but sometimes they are

dedications to the god Tehuti, or Thoth , to whom the invention of the art of writing is attributed. The **writing**

**reed**, in Egyptian *qesh* , which served as a pen, was

about 10 inches long, and from  $\frac{1}{8}$ th to  $\frac{1}{4}$ th of an inch in diameter; the end used for writing was bruised and not cut. After the XXVIth dynasty, an ordinary reed, similar to that used in the East at the present day, was employed, and the end was cut like a quill, or steel pen. The ordinary palette will hold about ten writing reeds easily. The **ink** was made of mineral or vegetable substances mixed with gum and water. The earths, or ochres, or preparations of copper, were rubbed down on slabs with little mullers, several of which may be seen in the Third Egyptian Room, Table-case C. The **ink-pot** was called *p̄es*  , and was usually made of faience or porcelain. The hieroglyph  represents the palette, an ink pot, and a reed, united by a cord; the whole stands for "scribe" and "writing."

Besides papyrus, scribes frequently used **slices of white limestone** of a fine texture, or boards plastered with lime, for writing purposes. On these they wrote drafts of literary compositions, hymns, school exercises, and sketches in outline of the figures of kings, gods, etc., made to scale. As examples may be mentioned No. 22, inscribed with the draft of a legal document which was drawn up in connection with a robbery of weapons from the Royal Arsenal by the Chief of the Treasury, about B.C. 1100, and No. 41, inscribed in the hieratic character with a draft of a part of a famous work called the "Instructions of Āmen-em-hāt I," king of Egypt, about B.C. 2500 (Third Egyptian Room, Table-case C). In the Ptolemaic Period pieces of broken earthenware vessels, or potsherds,

commonly known as **ostraka**, were much used for writing purposes. The inscriptions on these are chiefly of a business character, receipts or acquittances, etc.; but certain of them contain extracts from literary works, *e.g.*, a school exercise consisting of lines 105-117 and 128-139 of the *Phoenissae* of Euripides (No. 88, Third Egyptian Room, Table-case C). After the introduction of Christianity into Egypt, the Copts, or Christian Egyptians, imitated their pagan ancestors, and wrote letters, lists of objects, prayers, extracts from the Scriptures, etc., on slices of white limestone. A fine collection of such **Coptic inscriptions** is exhibited in the Fourth Egyptian



Slab of limestone inscribed with a draft of a deed. Dated in the reign of Heru-em-heb, about B.C. 1400.

[No. 22, Table-case C, Third Egyptian Room.]

Room, Table-case M; and of special interest are: No. 3. Liturgical fragment. No. 5. An undertaking by Abraham to take charge of a camel. No. 8. Religious exercise, Coptic and Greek hymns. No. 17. Extract from Psalm xcvi, "Sing unto the Lord a new Song," etc. No. 19. Part of the Alexandrian Canon of the Mass, written in corrupt Greek by Apa Eihannes. No. 20. Fragment containing part of a Greek hymn and a letter in Coptic, conveying the salutations of Dioskoros to his brother Ounaref and his mother Tnouba. No. 26. Letter from the priest Victor and Matthaïos, to Germanos and Isak (Isaac), authorizing them to sow their share of a field, and specifying the rent. No. 28. Document referring to the sale of a camel. It is dated on the second of the month Pashans, and witnessed by three persons;—Dioskle and

Ouanafre<sup>1</sup> of Pallas, and Gergorios of Remmosh. No. 41. Part of a letter requesting some monks to bless the writers, and to send holy water to them that they might sprinkle their sick beasts with it. No. 53. List of measurements of land, in which Greek arithmetical signs, etc., are employed. No. 57. Receipt for a holokotinos (solidus) paid as tax or rent by Zaël for the "camels' field" for the ninth year. No. 60. School exercise in Greek and Coptic grammar; on the obverse is a portion of a letter addressed to the authorities of a monastery. No. 61. Reading exercise. No. 62. Fragment of a school exercise, with rough drawings of animals. No. 65. Acquittance of Mizael Konstantinos for the first instalment of taxes for the year, signed by Severus. No. 66. Writing exercise for the formation of letters. The Copts sometimes covered the outside of an unbroken jar with lists, etc., *e.g.*, the amphora, No. 166F, Fourth Egyptian Room, Wall-case No. 163. On this are written six lists of names of men, with those of their fathers and mothers, and it is probable that the inscriptions were written not later than the eighth century.

<sup>1</sup> A form of the old Egyptian name UN-NEFER



## CHAPTER III.

## EGYPTIAN LITERATURE, SACRED AND PROFANE.

**Egyptian Literature.**—The literature of Ancient Egypt, written in the hieroglyphic, hieratic, and demotic characters, is large, and the contents of the principal divisions of it may be thus summarized:—

**Religious literature:** first and foremost is the great compilation of texts, partly magical and partly religious, to which was given the name "Per-em-hru," *i.e.*, the "Book of Coming Forth by Day," or, as it is now generally called, the **Book of the Dead**. This work is extant in three great Recensions, viz., the Heliopolitan, Theban, and Saïte. The **Heliopolitan Recension** consists of a series of formulas of a semi-magical character, written in hieroglyphics, which were collected by the priests of An, or Heliopolis, about B.C. 3300. A large number of these formulas were in existence long before this period. The oldest copies of texts of this Recension are found in the Pyramids of kings Unās, Tetā, Pepi I, Mehtiem-sa-f, and Pepi II at Saqqārah, but series of the formulas from it were copied on coffins and sarcophagi down to about B.C. 200. Among such is the **coffin of Āmamu** in the British Museum (First Egyptian Room, No. 6654). On this magnificent coffin are written some hundreds of lines of text in black ink, and a list of canonical offerings, according to the Liturgy of Funerary Offerings, is appended. The coffin itself was intended to represent the chamber of a *maṣṭaba* tomb, and on the inside are painted pictures of doors and panels, similar to those which are found in the tombs about B.C. 3500. It is one of the finest of its class, and it was probably made before the XIth dynasty (B.C. 2600). In connection with this must be mentioned the portion of a **wooden coffin of Mentuḥetep**, a king of the XIth dynasty, on which is inscribed a version of a part of the XVIIth Chapter of the Book of the Dead (Second Egyptian Room, Wall-cases 86–88).

The **Theban Recension** was generally written upon papyri in hieroglyphics, and was divided into sections, or chapters, each of which had its distinct title, but no definite place in the series. It was much used during the XVIIIth, XIXth, and XXth dynasties. In the first half of the XVIIIth dynasty the custom grew up of adding vignettes to certain chapters of this Recension, and before another century had passed so

many coloured illustrations were added to the papyri that frequently chapters had to be abbreviated, and the scribes were obliged to omit some of them altogether. This Recension contained about 180 chapters, but no extant papyrus contains them all. The chapters represent the theological opinions of the colleges of On (Memphis), Herakleopolis, Abydos, and Thebes, and are of the first importance for the study of the Egyptian Religion. In the Rubric to the LXIVth Chapter are mentioned two traditions which are very valuable for the history of the Recension. In the one it is stated that the chapter was "found" in the reign of Semti, a king of the 1st dynasty, and in the other that it was "found" in the reign of Menkaurā (Mycerinus), a king of the IVth dynasty, by Heru-tātā-f, a prince, the son of King Khufu, or Cheops. Thus it is certain that in the XVIIIth dynasty it was believed that the chapter was in existence in the earliest dynasties. Now we find from the Papyrus of Nu that there were two forms of this chapter extant, and that one of these was twice as long as the other. The longer one is entitled "Chapter of Coming Forth by Day," and the shorter, "Chapter of Knowing the 'Chapters of Coming Forth by Day' in a Single Chapter." The rubric to the latter attributes the chapter to the 1st dynasty, and thus it seems that even at this remote period the "Chapters of Coming Forth by Day" were widely known, and that the priests found it necessary to produce for general use a chapter which contained the essence of them all.

The British Museum possesses the finest collection in the world of papyri containing the Theban Recension, and of these may be specially mentioned: The **Papyrus of Nebseni**,<sup>1</sup> with vignettes in black outline (No. 9900); the **Papyrus of Ani**, a magnificently coloured papyrus containing texts and vignettes not found elsewhere<sup>2</sup> (No. 10,470); the **Papyrus of Nu**, with coloured vignettes, rubrics, etc., containing a good text throughout, and a large number of chapters not found elsewhere<sup>3</sup> (No. 10,477); the **Papyrus of Hu-nefer**, a scribe who flourished in the reign of Seti I, with a fine series of brilliantly painted vignettes<sup>3</sup> (No. 9901); and the **Papyrus**

<sup>1</sup> Photographs of this Papyrus have been published by the Trustees of the British Museum, £2 2s. per set.

<sup>2</sup> A full coloured facsimile has been published by the Trustees of the British Museum, in 37 plates, portfolio, £1 11s. 6d., half bound £1 16s. The Egyptian Text is also issued with an English translation, etc., 4to., £1 10s.

<sup>3</sup> Also published by the Trustees of the British Museum; "Facsimiles of the Papyri of Hunefer, Anhai, Kerasher and Netchemet, with supplementary text from the Papyrus of Nu," fol., £2 10s.





Vignette and text of the Theban Book of the  
Dead from the Papyrus of Ani.  
[Brit. Mus., No. 10,470.] XVIIIth dynasty.



Vignette and text of the Theban Book of the  
Dead from the Papyrus of Nu.  
[Brit. Mus., No. 10,477.] XVIIIth dynasty.





Her-Heru, the first priest-king, and Queen Netchemet standing in the Hall of Osiris and praying to the god whilst the heart of the Queen is being weighed in the Balance.

[Southern Egyptian Gallery, No. 758.] Presented by His Majesty the King, 1903.

XXIst dynasty, about B.C. 1050.

of **Mut-hetep**, most valuable because it contains correct copies of early texts (No. 10,010).

Out of the Theban Recension grew **another Recension**, to which no special name has been given. It was written on papyrus both in hieroglyphics and hieratic, and its Chapters have no fixed order. It came into existence in the XXth dynasty, probably under the growing influence of the priests of Amen. Fine examples of the papyri of this Recension are the **Papyrus of Queen Netchemet** (see **Plate I**), the wife of Her-Heru, the first high priest-king of the XXIst dynasty (exhibited in the Southern Egyptian Gallery), and the **Papyrus of Anhai**, a priestess of Amen.<sup>1</sup> In the latter an entirely new style of decoration is employed, and gold is used in decorating the disk of Râ Harmachis for the first time.

Of the history of the Book of the Dead between B.C. 1000 and 650 little is known. Under the influence of the great renaissance, which took place in the XXVIth dynasty, another Recension came into use, called the **Saïte**. In this the chapters had a fixed order, many new ones being inserted. The text was written both in hieroglyphics and hieratic, and it was decorated with a series of vignettes, in which all the figures were drawn in black outline. The appearance of papyri of this Recension is monotonous and dull, and both the drawings and the hiero-



Vignette and Chapter of the Book of the Dead written in hieratic for Heru-em-heb.

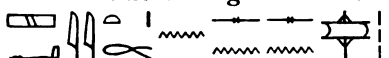
[Brit. Mus., No. 10,257.]

XXVIth dynasty, or later.

<sup>1</sup> See Note 3 on page 59.

glyphics are stiff and spiritless. Good examples of papyri of this Recension are the **Papyrus of Heru-em-heb**, written in hieratic (No. 10,257), and the **Papyrus of Heru**, written in hieroglyphics (No. 10,479). The vignettes usually occupy small spaces at the top of the columns of text. The Recension in use in the Ptolemaic Period was the Saite, but before the Roman Period it was customary to write other and newer funerary works on papyri, and little by little the Book of the Dead, as a whole, became obsolete. It seems as if an attempt was made to extract from the old work the texts which were regarded as absolutely necessary for salvation, and as if the older mythology was unknown to the Egyptians of the period. It is quite certain that many of the scribes copied texts without understanding them, and that the meanings of many vignettes were lost.

About the beginning of the Ptolemaic Period the following works came into general use: 1. The SHĀIT EN SENSEN

 or **Book of Breathings**.

Like the great Book of the Dead, this work was declared to have been written by Thoth, the scribe of the gods, the "Heart of Rā." It contains a number of prayers for offerings, a series of declarations that the deceased has not committed certain specified sins, a statement that he has neither sin nor evil in him, and a demand that his soul be admitted into the heaven because "he gave food to the hungry, water to the thirsty, clothes to the naked, and offerings to the Gods, and to the KHU (beatified spirits)." A fine copy of this work is that written in the hieratic character for Kerasher on a papyrus in the British Museum (No. 9995). In the first part are copies of vignettes from the Book of the Dead, but the details are modified to suit the religious beliefs of the period. Thus Thoth and not Horus introduces the deceased to Osiris, and Anubis and Hathor lead him into the Judgment Hall instead of Maāt.

2. The **Lamentations of Isis and Nephthys**, a work in which these goddesses lamented the sufferings and death of Osiris, and proclaimed his resurrection, and glorified him in the heavens. It was recited by two priestesses, who were ceremonially pure, on the 25th day of the month Choiak (December), and the words in the book were believed to be those which Isis and Nephthys actually said at their first mourning for their brother Osiris. Copies of them were written on papyrus and buried with the dead to ensure their resurrection and future happiness and glory.

3. The **Festival Songs of the Two Tcherti**, *i.e.*, of the Two Weepers, Isis and Nephthys, a work similar in character to the preceding. It was recited on five days of the month Choiak (December), during which the great annual festival of Osiris was celebrated. The priestesses who sang the verses of the work wore lambs'-wool crowns on their heads, carried tambourines which they beat from time to time, and bore on their arms bandlets with the names of Isis and Nephthys written upon them. The recital of the work was preceded by an address by the *Kherieb*, or "Lector," and then the two priestesses sang the rhythmic sections of the compositions alternately.

4. The **Litanies of Seker**, a short composition of about 100 lines, containing two series of addresses to Seker, the god of the Other World. Fine copies of this and the preceding work are given in the Rhind Papyrus (No. 10,188).

5. The **Book of traversing Eternity** (*Shāti en sebebī heli*



⏏ ⏏ ⏏ ⏏ ⏏), a work in which the happiness of the blessed dead is described, and an account given of a journey through the Other World by the deceased, who visits the shrines of the gods, and takes part in the services of praise which are performed there by the spirits and souls



A copy of a Book of the Dead entitled "May my name flourish!"  
[Brit. Mus., No. 10,304.] Roman Period.

of the righteous, and enjoys the offerings which are made to them by the faithful on earth (Papyrus No. 29, at Vienna).

6. The Book of **May my Name Flourish**,<sup>1</sup> a work which was very popular in the Roman Period. It is, in reality, a development of a long prayer which is found in the Pyramid Texts of the VIth dynasty. Its object was to make the name of the deceased permanent in heaven and on earth, for it was a common belief, from the earliest to the latest times, that the man whose name was blotted out had no portion or existence in the other world. A nameless soul possessed no identity, and could not be introduced to Rā and the company of the gods. The British Museum possesses several copies of this work, written generally on narrow strips of papyrus, in a kind of hieratic, containing many demotic characters. (Nos. 10,108, 10,111, 10,112, 10,109, etc.)

7. Another work which obtained some popularity in the late period is the so-called **Ritual of Embalmmnt**. In this composition is given a large number of the formulas that were recited over the unguents, spices, and swathings during the process of embalming the body.

8. In all periods the burial of the dead was accompanied by the presentation of series of offerings. Up to the end of the Vth dynasty a comparatively small number of names of offerings was inscribed on the walls of the tombs, and in the presentation of such offerings consisted the ceremony of **Opening the Mouth** of the dead. Under the VIth dynasty a new and enlarged list of offerings was drawn up, and a series of formulas was added to it for recital by the priest



The ceremonies of "Opening the Mouth."

as object after object was presented to the mummy. In many of these formulas there were plays of words upon the names of the offerings, each of which was symbolical of some divine being, or object, or act. Several new ceremonies connected

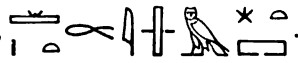
<sup>1</sup> A — 44 21 2 — 8 21 21.

with the purification and censuring of the mummy, and the use of instruments in "opening the mouth and eyes" of the mummy were introduced at this time. To this List of Offerings, with its rubrics, the name of **Liturgy of Funerary Offerings** may be given. Under the XVIIIth dynasty a further development of the List of Offerings took place, and new ceremonies were added, and the work was henceforth known as the **Book of Opening the Mouth**. The visitor will see on the west wall of the Second Egyptian Room a large coloured drawing in which the performance of ceremonies connected with the opening of the mouth is represented. One priest is supposed to be touching the mouth of the mummy with the **Ur-heka** instrument, and is holding other instruments; the other priest is presenting vases of water. Behind them is the **KHER HEB**, or Lector, who is pouring out water from a libation vase and burning incense. The object of the Book of Opening the Mouth was: 1. To give the deceased a new body in the Other World, and to make him to be divine. 2. To establish communion between the living and the dead. In later days a statue of the deceased took the place of his mummy in the ceremonies, and then the chief object of the ceremonies, formulas, and offerings, was to provide a dwelling place for the *Ka* or "double" of the deceased, and to make his soul to take up its abode in the statue. The Book of Opening the Mouth was in general use from the Vth dynasty to the first or second century of our era, that is, for a period of 4,000 years, and copies of it made in the Roman Period are almost identical with those found in the Pyramids of Şakḡārah of the VIth dynasty.

9. An important section of the Religious Literature of Egypt is formed by works which were intended to be used as **Guides to the Other World**. The oldest of these is a work in which pictures are given of portions of Restau, in the kingdom of the god Seker, and of several parts of the Sekhet-hetep, or Elysian Fields, and their positions in respect of the celestial Nile are shown. The descriptions of these places and the formulas which were to be recited by the deceased are written in hieratic, and these were to be learned by men on earth so that their souls might recognize the various regions as they came to them, and repeat the sacred words at the right moments. This "Guide" may be called the **Book of enabling a man to travel over the ways of the Other World**, but recent writers have named it the **Book of the Two Ways**. The finest and fullest copies of the work,

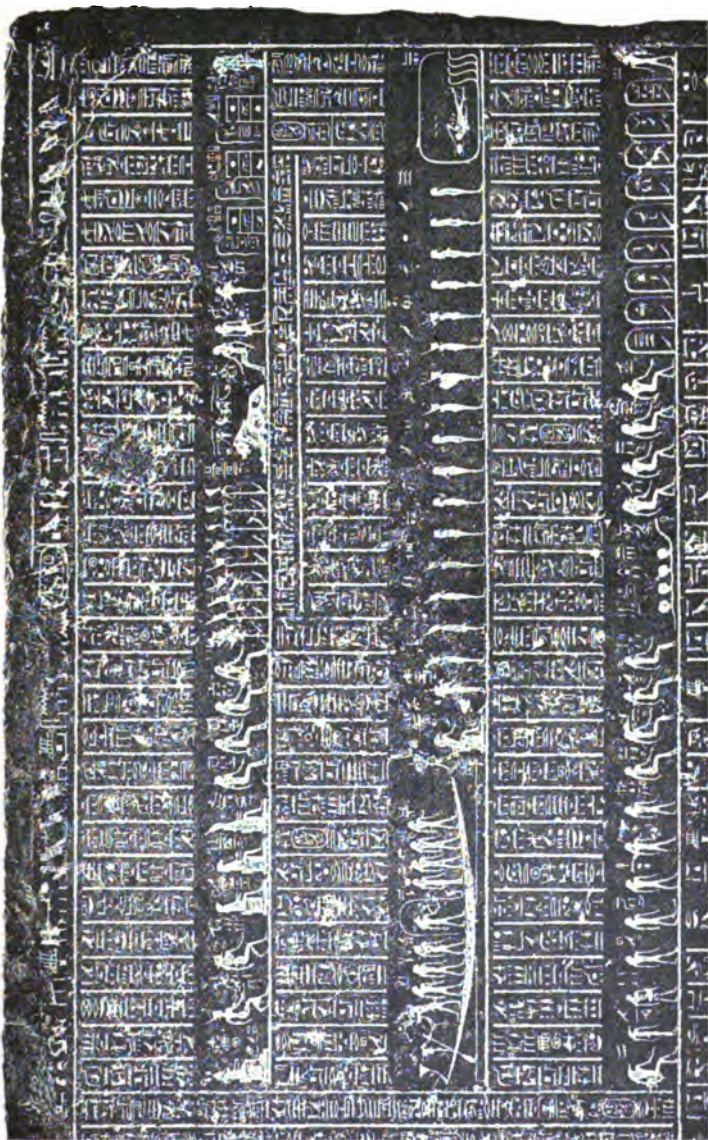


with illustrations in full colour, are found in the coffins of Kua-tep and Sen, or Senā, the "chief physician," in the British Museum (Nos. 30,841, 30,839).

A second work of this kind is the **Book of what is in the Tuat**, or Other World, or *Shāt am Tuat*, .

In this the Other World is divided into Twelve Sections corresponding to the Twelve Hours of the Night, and pictures are given of the various gods, demons, and fiends who were supposed to obstruct the way of those who were passing from this world to the kingdoms of Osiris and Rā. The texts contain the speeches of the Sun-god of night, called **Afu-Rā**, and describe the conditions of the beatified, or the damned, in each section, and give the names of the principal gods. The work is very lengthy, and complete copies of it must have been cumbrous, as well as costly. The priests therefore prepared a **Summary of the Book of Am-Tuat**, which was supposed to contain all that was absolutely essential for the soul to know that had to travel from this world to the next. The most complete copy of the larger work is given on the walls of the chambers in the tomb of Seti I, at Thebes, but one half of it is cut on the outside of the magnificent sarcophagus of Nekht-Heru-hebt, king of Egypt about B.C. 378 (Southern Egyptian Gallery, No. 923). (See **Plate II.**) Of portions of the "Summary" there are several copies in the British Museum, both with and without illustrations (Nos. 9975, 9979, 9981-9985, etc.). The pictures of this work were believed to be endowed with the same magical powers as the texts.

In the **Book of Gates**, a somewhat similar work, the road from earth to heaven is marked by a series of Gates through which the deceased hoped to pass. The texts, which are fully illustrated, describe the progress of the Boat of the Sun-god to the Kingdom of Osiris, the Judgment in the Hall of Osiris, the life of the beatified in the Elysian Fields, and the punishment of the wicked and of the foes of the Sun-god by dismemberment and burning. Following these comes a set of magical texts and pictures which describe and illustrate the ceremonies which were performed daily to make the sun to rise. They show that the Egyptians used to make a model of the sun, and place it in a boat, and then bring to it arrows to represent rays, and disks to represent the hours; fire was next kindled with the fire-stick and applied to the model, and appropriate formulas having been recited, the body of the sun was believed to be reconstituted.



Scenes and texts from the Sixth Section of the Book of What is in the Other World.  
From the sarcophagus of King Nekht-*li-eru-hebt*, B.C. 378.  
[Southern Egyptian Gallery, Bay 25, No. 923.]



10. As an example of Rituals may be mentioned the famous **Daily Ritual of the Divine Cult**, the texts of which were inscribed upon papyrus and cut on the walls of temples, *e.g.*, Abydos. From this we learn that the king was supposed to perform daily a series of elaborate ceremonies in connection with the statue of Amen, and to present to it unguents, wine, incense, articles of sacred apparel, etc. By means of these he entered into communion with the god, who bestowed upon him his vital power, strength, and spiritual qualities.

11. **Hymnology** is well represented by the hymns to the gods Rā, Rā-Harmachis, Temu and Osiris, which are found in the great Papyrus of Ani in the British Museum (No. 10,470), and by the fine **Hymn to the Nile**, of which two copies are preserved in the British Museum (Sallier II, No. 10,182, and Anastasi VII, No. 10,222). Of somewhat different character, though equally interesting, are the Hymns to Amen contained in the Anastasi Papyrus II (No. 10,243). Under this head may be grouped the **Litany of Osiris** in the Papyrus of Ani, and the **Addresses of Horus** to his father Osiris in the Papyrus of Nebseni (No. 9900).

12. **Service books** are represented by the **Book of Overthrowing Āpepi**, a work which contains a series of spells and incantations that were recited in the great temple of Amen-Rā at Karnak (Thebes) on certain days of the month. These were directed against Āpepi, the great foe of the Sun-god, and enemy of all goodness and truth, who took the form of a monster serpent, and waged war against all the gods daily. The rubrics contained directions for ceremonies, in which wax-figures were burned in the temple fires, whilst the priests recited the spells in the Book. There is a complete copy of the work in the British Museum (No. 10,188), which also contains a list of the accursed names of Āpepi, and the text of the hymn of praise which was sung when the arch-fiend was overthrown.

13. **Exegesis** is represented by two valuable copies of a work which forms the XVIIth Chapter of the Book of the Dead in the Papyrus of Ani (No. 10,470), and the Papyrus of Nebseni (No. 9900). In it a text treating of the origin of the gods and their relation to Rā, and of the doctrine of the union of Rā and Osiris, etc., is dissected, and each sentence of the work is followed by a statement of the opinions of the various great religious Colleges of Egypt.

14. An example of a rare class of work is found cut on a black stone slab in the Southern Egyptian Gallery (No. 797). The text states that it was copied from an inscribed board

which had become worm-eaten in the reign of Shabaka, king of Egypt, about B.C. 700. From what is legible on the slab we are justified in assuming that the work contained a sort of philosophical statement of the religious beliefs of a priest who was trying to systematize certain of the old traditions of the country, and to evolve a system of belief which should be consonant with the special traditions current at Memphis at that time concerning the god Ptah.

**15.** Another most important section of religious literature consists of the funerary inscriptions cut on **sepulchral tablets**, or grave-stones, which form so large a portion of the Egyptian collections of the British Museum. In the vestibule and galleries is exhibited a splendid series of such monuments, the oldest dating from the IVth dynasty, about B.C. 3800, and the most recent from the first century A.D.; thus the series represents a period of about four thousand years. The value of these monuments is very great, for they not only give the various forms of the prayer to the gods for sepulchral offerings in the different periods of Egyptian history, but they afford a great deal of information about the attributes of the gods, and they illustrate the growth and decay of many forms of belief, details of ritual, etc. On **Plates III-VIII** are reproduced good typical examples of sepulchral tablets of the IVth, XIth, XIIth, XVIIIth, XIXth, and XXXth dynasties.

The number of the religious works of the Egyptians was very large, and in each great temple a small chamber was set apart as a library; here the papyrus rolls, or books, were kept in boxes, and, in some cases, the names of the works were inscribed on the walls of the chamber. The number of the rolls in a temple library seems to have been comparatively small, for the list of books which is cut on the wall of the "House of Books," of the temple of Edfu, only contains the names of thirty-seven works.

**Profane Literature.**—Among works of a didactic and moral character may be mentioned the **Precepts of Kaqemna** and the **Precepts of Ptah-hetep**. The first of these contains a short series of admonitions as to general behaviour, which were written towards the end of the IIIrd dynasty, about B.C. 3900, and the second a group of aphorisms of high moral worth, by a high official who flourished in the reign of Assa, a king of the Vth dynasty, about B.C. 3360. A late copy of the latter work is preserved in the British Museum. Other works of this class are **The Instructions of Amen-em-hât I**, a complete copy of which is given in the First Sallier Papyrus (No. 10,185), and the **Maxims of Ani**, preserved in the



False door from the tomb of Sheshi, a royal scribe, who flourished in the reign of  
Khufu (Cheops), about B.C. 3700.  
[Vestibule, North Wall, No. 18.]





Sepulchral tablet of Thethā, an official who flourished in the reign of Antef-uaḥ-ānhk, a king of the XIth dynasty, B.C. 2600.  
[Northern Egyptian Gallery, Bay 4, No. 100.]







[Painted sepulchral tablet of Sebek-hetep, scribe of the wine-cellar.  
[Northern Egyptian Gallery, Bay 12, No. 513.] XVIIIth dynasty.]





Sepulchral tablet of Pai-neḥsi, the overseer of the storehouse of gold from  
the Súdán.  
[Southern Egyptian Gallery, Bay 7, No. 299.]

XIIth dynasty.





Sepulchral tablet of Bak-en-Āmen, a scribe of the table and wine-cellar.  
[Southern Egyptian Gallery, Bay 22, No. 751.] XIXth or XXth dynasty.





Sepulchral tablet of Nes-Heru, a priest.  
[Southern Egyptian Gallery, Bay 26, No. 941.]

About B.C. 350.





Egyptian Museum in Cairo. The latter work inculcates the highest standard of practical morality, and contains a lofty idea of the duty of the Egyptian to his god and his neighbour; many of the counsels embody shrewd common sense and experience, and are similar to portions of the Book of Proverbs and the Book of Ecclesiasticus. The language in which the maxims are written is sometimes very difficult, for many of them are in the form of short, pithy proverbs.

A work of a somewhat similar character is the very interesting set of "**Instructions**" given by a high official to his son Pepi, which we know from the Second Sallier Papyrus and the Seventh Anastasi Papyrus in the British Museum (Nos. 10,182, 10,222). The writer entreats his son to adopt the profession of letters, which he points out leads to rich emoluments, ease, comfort, and dignity, and he begs him to "love letters as thy mother." He then compares the toil and unpleasantness of the life of the blacksmith, carpenter, stone-cutter, barber, waterman, fisherman, farm-labourer, gardener, fish-seller, sandal-maker, laundryman, etc., and urges him to devote himself to his books. This work is commonly known as the **Hymn in Praise of Learning**; it was very popular in schools under the XIXth and following dynasties, and portions of it, written on slices of limestone, were set as "copies" for school-boys.

The Egyptians greatly loved works of **Fiction and Travel**, and the copies of such which have come down to us show that they were full of marvellous incidents, and that they greatly resembled some of the sections of the "Arabian Nights" of a later period. The **Tale of the Two Brothers**, in the British Museum (No. 10,183), is one of the best examples of Egyptian Fiction. In the first part of the story we have a faithful description of the life of the peasant farmer in Egypt. Anpu, the elder brother, lives with his wife on a small farm, and Batau, his younger brother, acts as his companion, steward, and servant. The wife of Anpu conceived great affection for Batau. One day, when he returned to the farm on an errand, she told him of her love; Batau rejected her overtures, left the house, and went about his ordinary work in the fields. When Anpu returned to his house in the evening, he found the rooms in darkness, and, going inside, he discovered his wife lying sick upon the floor and in a state which suggested she had been ill-treated and beaten. In answer to his questions she told him that Batau had attacked her and beaten her, and that she was sure when he next came back to the farm he would kill her; she did not tell him that she had made herself sick by eating rancid

D

grease, and Anpu did not suspect her untruth. Anpu then took a large grass-cutting knife and went out to kill his brother when he arrived. As Batau came to the byre to lead his cattle into their stalls, the oxen told him that his brother was waiting behind the door to kill him; looking under the door he saw Anpu's feet, and then, setting his load on the ground, he fled from the barn as fast as he could, pursued by his brother. Whilst they were running, the Sun-god Shu looked on, and, seeing that Anpu was gaining on Batau, caused a river full of crocodiles to spring up between them, so that Anpu was on one bank and Batau was on the other. When Batau had explained the truth of the matter to Anpu, he departed to the Valley of the Acacia, and the elder brother went home, murdered his wife, and threw her body to the dogs.

The second part of the story is not so easy to follow. Batau went to the Acacia Valley, and placed his heart on the top of the flower of a tree, and passed some years in hunting the wild animals of the desert. Whilst there the gods made for him a wife, who was, however, subsequently carried off to be the queen of Egypt. By her orders the tree on which was the heart of Batau was cut down, and the heart fell to the ground, where, after some time, it was found by Anpu, who went in search of it. Batau having recovered his life, took the form of a bull, and, after a series of marvellous transformations, became the father of a king of Egypt. The papyrus containing this story was written by the scribe Anna, and it was one of the rolls in the library of Seti II Menephthah.

The **Story of the Doomed Prince** is another good example of Egyptian Fiction, though the unique copy in the British Museum (Harris, No. 500) is incomplete at the end. In the story of the **Possessed Princess of Bekhten** we have a short but interesting account of the driving out of a violent devil from the body of one of the sisters-in-law of the king of Egypt, by means of a statue of the god Khensu. The stele containing the text is in Paris. **Travel** is well represented by the **Adventures of Sa-Nehat** (papyrus at Berlin); the **Story of a Shipwrecked Sailor**, who was cast up on an enchanted island, and conversed with a serpent of fabulous length (papyrus at St. Petersburg); the **Journey of Unu-Amen**, who went to Bêrût to buy cedar wood for the Boat of Amen-Râ at Thebes, but was robbed on his way there, and shipwrecked on his way back, being cast up on the Island of Cyprus (papyrus at St. Petersburg); and the **Travels of an Egyptian**, in a

papyrus in the British Museum (No. 10,247). In the last work we have an account of the journey of an official who travelled in Syria and Palestine, and of the misfortunes which overtook him. He was robbed, his servants ran away, the pole of his chariot was smashed, and he suffered from heat by day, cold by night, and want of food and drink. For stealing fruit from a garden near the road he was haled before the local magistrate and fined heavily.

**Stories of Magicians** were as popular as books of travel, and of these may be mentioned the group contained in the Westcar Papyrus in Berlin. In one of them we are told of a famous magician who made a figure of a crocodile in wax which, when thrown into the river, became a huge, living crocodile, and devoured the man who had done the magician an injury. In another the magician cut off a goose's head, and placed it in one part of the room, and the body of the bird in another; he then recited certain words of power, and the head and body approached each other little by little, and at length the head sprang up on the neck, and the goose cackled. In another story we are told how one of the maidens who was rowing the royal barge on a lake dropped one of her ornaments into the water. A magician having been brought, stood up and recited words of power, whereupon the half of the lake on which was the boat transferred itself above the other half, and remained there whilst the maiden stepped out of the boat and picked up her ornament which was seen lying on a shard. This done, the magician repeated words of power, and the water, which had been standing up like a wall, flowed back into its place.

Under the head of **Science** must be included the inscriptions which deal with **Astronomy**, and contain lists of the Planets, the thirty-six Dekans, the Signs of the Zodiac (see the coffin of Heru-netch-tef-f, First Egyptian Room, No. 6678), etc.; **Calendars** (Papyrus No. 10,474); **Geometry** illustrated by the famous Rhind Papyrus in the British Museum (No. 10,057); **Geography** and **Cartography**, illustrated by the papyrus at Cairo in which the religious divisions of the Fayyûm are described, and by the famous map of the district of the gold mines preserved in the Museum of Turin; **Chronology**, as represented by the **Turin Papyrus**, which, when complete, contained the names of about 300 kings of Egypt, and the lengths of their reigns in years and months, or days. In connection with this branch may be mentioned the **King List** of Thunurei, found at Sakḳārah, and the King Lists of Seti I and Rameses II found at Abydos (**Tablets of Abydos**).

1 and 2); the remains of the List made for Rameses II are preserved in the British Museum (Southern Egyptian Gallery, Bay 6, No. 592).

A number of valuable books dealing with **Medicine** have come down to us, and of these one of the most interesting is the papyrus in the British Museum, No. 10,059. It contains copies of a number of prescriptions which date from the reign of Khufu, the builder of the Great Pyramid, about B.C. 3730 and several of the time of Amen-hetep III (B.C. 1450). The largest work on medicine is contained in the Ebers Papyrus at Leipzig, and there are medical papyri in the Museums of Paris, Leyden, Berlin, and California (Hearst Medical Papyrus).



Marble Sundial. Ptolemaic Period.  
[Southern Egyptian Gallery, Bay 29, No. 976.]

In all these we find that magic was considered to be as efficacious as drugs; many of the prescriptions are to all intents and purposes magical formulas, and several suggest charlatanism. Oil, honey, and tinctures or decoctions of simple herbs were largely used, and the long list of names of plants, herbs, seeds, etc., in the Ebers Papyrus proves that, though the Egyptians had little idea of scientific **Botany**, they had a very wide knowledge of the properties of plants, etc. **Anatomy** was studied in a practical manner, especially for the purposes of embalming and bone-setting, but as no treatises on the subject have come down to us, it is impossible to say


whether the Egyptians deserved the great reputations which they enjoyed as physicians. It is tolerably certain that they made no experiments in dissection, for the body was sacred to Osiris, and might not be dismembered, at all events in the later times. The commonest diseases among the Egyptians seem to have been ophthalmia, fever, maladies of the stomach, ulcers, "Nile boils," epilepsy and anæmia.


**Biographical inscriptions** form a very important section of the Literature, and they throw much light, not only on the social condition of the people, but also on the history of the country. Thus, the inscription of the **official Ptah-shepses**, who was born under the IVth dynasty, besides enumerating the various high offices which he held, proves that he lived through the reigns of eight or nine kings, and thus fixes the order of the succession of several of them (see Egyptian Vestibule, No. 32). The **official Antef** lived under three kings, whose names he gives, and thus fixes the order of their succession (Bay 4, No. 99). (**Plate XXII.**) The stele<sup>1</sup> of **Ertā-Antef-Tātau** says that the deceased was "Governor of the South" in the reign of Usertsen I, and thus we know that an Egyptian viceroy governed the Sûdân as early as B.C. 2433 (Bay 4, No. 196). The **stele of Sa-Menthu** describes how he went to the Sûdân to bring back gold for the king of Egypt, and tells us that he made men, women, and children to work in digging out the quartz, and in crushing the ore and washing the gold from it (Bay 6, No. 145). From the biographies of the great Egyptian officials much of the history of Egypt can be pieced together.

The Egyptians did not write **history** in the modern sense of the word. Some of the kings, *e.g.*, Thothmes III, inscribed **annals** on the walls of their temples, and many others set up inscriptions to commemorate great events. Thus Usertsen III set up at Semnah in the sixteenth year of his reign a stele to mark the frontier of Egypt on the south, and to proclaim his conquest of the Northern Sûdân. Amen-hetep III, B.C. 1450, set up a stele at Semnah to record his conquest of the country of Abhat, and the slaughter of a number of Blacks (Bay 6, No. 411). Rameses II caused copies of his account of his fight against the Kheta, or Hittites, to be cut on stelae, and set up in various places throughout the kingdom, *e.g.*, at Amârah and Abû-Simbel. Some of the Nubian kings also

<sup>1</sup> The word **stele**, from the Greek *στῆλη*, means literally an upright stone, or pillar, or column, which was set up over a grave, like our tombstone, or in a public place as a memorial of some public event.

caused good detailed accounts of their wars to be cut upon stelae, which were set up in their capital, and in many cases these are the sole authorities for the history of the period. Thus Piānkhi (B.C. 740) gives a really fine account of his invasion and conquest of Egypt, even taking the trouble to describe the military operations connected with the siege of great cities like Memphis, his love for horses, and his devotions at Thebes and Heliopolis. Heru-sa-ātef, another Nubian king, gives on his stele a careful summary of his expeditions to various parts of the Sūdān, and lists of the tribute which he received. Casts of both monuments are exhibited in the Southern Egyptian Gallery, Bay 18, No. 815, and Central Saloon, No. 793. The Stele of Nāstasen (B.C. 525) at Berlin is another good example of this class of monument, and the text, which seems to mention Cambyzes, is of great interest. Finally may be mentioned the stele of the Decree of Ptolemy I (B.C. 325), granting certain properties to the temple of Buto (see the Cast in Bay 28, No. 950). The finest general account of the reign of a king is that given by Rameses III (B.C. 1200) in the Harris Papyrus No. 1, in the British Museum (No. 9999); but even in this more care is devoted to the glorification of the king than to the facts of history. The inscription of Menephthah (B.C. 1250), which is cut on the back of a stele of Āmen-hetep III in the Egyptian Museum in Cairo, though containing useful historical indications

and mentioning the name of the Israelites 

 (line 27), cannot be regarded as a serious statement of fact, and must be classed with the panegyric written by the court scribe Penta-urt on the exploits of Rameses II.

The **Historical Romances** of the Egyptians are represented by the narrative of the **Capture of the town of Joppa** (Harris Papyrus, No. 500), and by the Dispute between Seqenen-Rā, King of Thebes, and Āpepi, King of Avaris (Sallier Papyrus, I, No. 10,185). **Books of Magic** are numerous, and of these may be mentioned Papyrus Salt, No. 825, and Harris Papyrus, No. 10,051. Several **Mythological Legends** are extant, viz., of the **Resurrection of Osiris** and the birth of Horus (on a stele in Paris); of the **Creation of the World**, Gods, and Men (British Museum Papyrus, No. 10,188); of the **Wars of Heru-Behutet**, or Horus, the War-god of Edfū (on the temple of Edfū); of the **Destruction of Mankind** (in the tomb of Seti I); of how **Unās killed and ate the Gods** (in the Pyramid of Unās); of the **Poisoning of Rā** the Sun-god

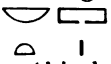
(papyrus at Turin); of the **Death of Horus** by a scorpion's sting, and his resurrection through Thoth (text on the Metternich Stele); and of the **Wanderings of Isis**, with her son Horus and the Seven Scorpion-goddesses, in the Delta (text on the Metternich Stele). The **History of Osiris**, and of his murder by Set, has not yet been found in Egyptian texts in a complete form, but there are frequent allusions to this history in the inscriptions of all periods, and it is clear that we have a tolerably accurate version of it in the narrative written by Plutarch (*De Iside et Osiride*).

Among the **Legal Documents** in the British Museum may be mentioned the papyri containing accounts of the prosecution of the robbers who broke into and plundered the royal tombs under the XXth dynasty (Papyri Abbott, Nos. 10,221 and 10,052), and the process against a man who was charged with stealing a quantity of silver (Nos. 10,053, 10,054). **Songs** and **Poetry** are represented by the **Love Songs** contained in the Harris Papyrus, No. 500; the **Song of Antuf**, which was sung to the accompaniment of the harp (Harris Papyrus, No. 500); and the **Song of the Harper**, written on the wall of a tomb at Thebes, in which the hearers are enjoined to be happy, to anoint and scent themselves, and to rejoice with music and song, until the day cometh when they must depart to the land "which loveth silence." The mutability of things, and the fleetingness of the world are also dwelt upon. The works enumerated in the above paragraphs are written in hieroglyphics and hieratic. The **literature** written in **demotic** is considerable, and it consists of books of magic, tales and stories, collections of moral aphorisms, legal documents, marriage contracts, etc.



## CHAPTER IV.

MANNERS AND CUSTOMS. MARRIAGE. POLYGAMY.  
 HONOUR PAID TO THE MOTHER. THE CHILD AND  
 ITS NAME. TOYS. EDUCATION. DRESS. FOOD.  
 AMUSEMENTS. DWELLING HOUSES AND FURNITURE.  
 AGRICULTURE AND CATTLE BREEDING. TRADE.  
 HANDICRAFTS.

**Manners and Customs.**—The views of the Egyptians about **marriage** closely resemble those held by many African tribes, for they married their sisters and nieces, and sometimes indulged in **polygamy**. It is probable that the views as to marriage which obtained generally in Egypt were less rigid than those of Western nations. According to an ancient legend Osiris married his sister Isis, who became by him the mother of Horus, and he was also the father of Anubis by his other sister Nephthys. Generally speaking, the Egyptian was the husband of one wife, who was the mistress of his house and the mother of his children, whether she was his sister, or his niece, or a stranger. Kings and noblemen married several wives, and became fathers of children by many of the women of their households. The Ptolemies, curiously enough, seeing that they were Greeks, married their sisters and nieces, like the Egyptians. Marriage in Egypt was, no doubt, arranged in the way common to the East, *i.e.*, it was practically a business transaction, great care being taken to provide for the maintenance of the woman in the event of misbehaviour either on her part or that of her husband. Whether any religious ceremony was performed at the marriage is unknown. Girls were married before they were fourteen years of age. The legitimate wife of a man is called “Neft pa,” , *i.e.*, “lady of the house,”<sup>1</sup> and she might of course, be “his beloved sister”; frequently, however, the latter title is a euphemism for “mistress,” or “concubine.” To divorce or eject the “lady of the house” was a very

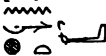


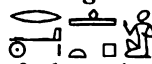


<sup>1</sup> The Muḥammadan speaks of his wife as his “house,” and the determinative to the Egyptian word shows that the ancient Egyptian held the same idea about his wife as the modern Arab.

difficult matter, and it was probably the fear of possible pecuniary complications which caused the Egyptian in so many cases to marry his sister or the woman whom he called by that name. Moreover, it was thus easier to keep the property in the husband's family.

The legal **wife** was one of the freest women in the world. She went about the house, and outside it, at will, and, unlike the modern Egyptian women, she wore no **veil**. If she pleased, she held converse with men in the village or market, and she suffered from none of the restrictions which are placed upon women in the East in modern times. When the wife became a **mother** her power and influence were greatly increased, and the literature of ancient Egypt contains many passages which illustrate the honour and esteem in which the "mistress of the house" was held by her children, and on scores of stelae in the Egyptian Galleries the name of the mother of the deceased is given, whilst that of his father is not mentioned. The Egyptians, like many African tribes, traced their descent through their mothers, and the views which they held concerning the affection due to the wife from her husband, and the love which a son should give to his mother, are well illustrated by two passages. In the **Precepts of Ptah-hetep** (B.C. 3200): "If thou wouldst be a wise man, rule thy house and love thy wife wholly and constantly. Feed her and clothe her, love her tenderly, and fulfil her desires as long as thou livest, for she is an estate which conferreth great reward upon her lord. Be not hard to her, for she will be more easily moved by persuasion than by force. Observe what she wisheth, and that on which her mind runneth; thereby shalt thou make her to stay in thy house. If thou resistest her will it is ruin." In the **Precepts of Khensu-Hetep** (B.C. 1500) we read: "When thou art grown up, and art married, and hast a house, never forget the pains which thou didst cost thy mother, nor the care which she bestowed upon thee. Never give her cause to complain of thee, lest she lift up her hands to God in heaven, and He hearken to her cry [and punish thee]."

The life of the woman in the lower classes was a hard one. She cooked the food for her husband and children, she wove the flax into linen, attended to all matters in the house, and usually managed to have a large family. She was a mother at the age of fifteen, or earlier, and a grandmother at thirty, by which time her body was bent, her forehead wrinkled, and her face withered. Among the upper classes the process of

physical deterioration was, of course, slower, but the results were the same.

Soon after a child was born a **name** was given to it, which usually had reference to some physical characteristic; thus a boy might be called "Nekht"  "Strong," and a girl "Nefert"  "Beautiful," or "Netchemet"  "Sweet." Pious folk introduced the name of some god or goddess into the child's name, e.g., "Rā-ḥetep"  "Rā is satisfied," and loyal folk the name of the reigning king, e.g., "Pepi-nekht"  "Pepi the strong one." Several members of a family often bore the same name, but in these cases each was distinguished by some "little name" (*i.e.*, pet-name). As a pet-name may be mentioned "Māi-sheṛāui," *i.e.*, "Little Cat," or "Pussy," . In well-to-

do families a special day was set apart for naming a child, and this **name-day** was usually celebrated with rejoicings.

For the first three years of its life a child was wholly in its mother's care, and she carried it about on her back or left shoulder (see the ivory figure No. 41 in Table-case L in the Third Egyptian Room). For the next three or four years of its life it went about naked, whether boy or girl, gentle or simple; indeed a grandson of Khufu, the builder of the Great Pyramid, went to school unclothed. The heads of children were clean-shaven, with the exception of a lock of hair on the right side of the head. Little girls sometimes wore an amulet on their breast or body in order to avert the "evil eye," and perhaps a cheap bracelet or necklace. They played with **dolls**, numerous examples of which have come down to us (see Standard-case C in the Fourth Egyptian Room). Like all children, Egyptian children loved **toys** of all kinds. As examples of these may be mentioned the **cat** with a movable lower jaw, the **elephant** and his rider, each having movable limbs, the **negro** being pursued by an animal, the **ape** drawing a chariot, the **cat-headed dwarf**, the **lion** killing its prey, the toy dog, hippopotamus, etc. The **balls** they played with were made of porcelain, papyrus, leather stuffed with chopped straw, etc. (See Standard-case C.)

**Education.**—It is doubtful if the children of peasants and of the lowest classes went to school, or received any education at all; both boys and girls were probably sent to herd the

geese, to drive the sheep and goats to pasture or to the canal or river to drink, to look after the cows, to collect fuel for the fire, etc. It is unlikely that girls or women generally were taught to read and to write, but little is known about this matter. The boys of the professional and upper classes undoubtedly received a certain amount of instruction, for learning was highly esteemed throughout Egypt; but speaking generally, the learning of the country was in the hands of the **scribes**. The profession of the scribe was one of great dignity and importance, and the highest offices in the land were open to him. The temples and certain offices of the Government maintained schools in which scribes were trained, and pupils were, of course, promoted according to their proficiency and ability. In the temple-schools boys were trained to copy religious texts both in the hieroglyphic and hieratic characters, and they studied religious literature, exegesis, the legends of the gods, funerary texts, etc. In the schools of the Government Departments the teaching was devised to suit the requirements of the Treasury, the Public Granaries, the Crown Lands' Department, etc., and the pupils studied arithmetic, the keeping of accounts, geometry, mensuration, the writing of reports, etc. In all schools boys were taught to be clean, diligent, obedient, respectful and well-behaved. Lessons began early in the morning and lasted till noon, when, as a papyrus in the British Museum says: "the pupils left the school with cries of joy." The daily allowance of food for a boy was three bread-cakes and two jugs of beer, which were brought to the school-house by his mother every day. Corporal punishment was administered freely, and the back of the lazy boy who would not get up early, and that of the inattentive boy, received many stripes; in one case a very bad boy was locked up for three whole months in a strong room in one of the temples.

**School exercises** were written on small whitewashed boards, slices of white limestone, and papyrus with a reed, and they usually consisted of extracts from ancient texts, religious or poetical, the contents of which were intended to improve the mind and form the morals and manners of the reader and copyist. (See Standard-case C in the Third Egyptian Room.) The education given in the **colleges of the Priests** was of a different character. There the young men studied magical and religious texts, several Books of the Dead, the doctrines of the cosmogony, and the histories and legends of the gods. They read the ancient writings with the priests whose duty it was to instruct them,

and learned by heart their expositions of the traditions accepted in the temples. One would expect the colleges to have possessed glossaries, or dictionaries, and grammars, but it is doubtful if they did, for nothing of the kind has hitherto been discovered. **History** in the modern sense of the word was unknown, though some of the great kings caused **Annals** of their reigns to be written; and recent excavations have shown that even the **King Lists** which were drawn up under the XVIIIth and XIXth dynasties are incomplete, and that



Head of a seated figure of a priestess wearing a full-plaited wig, bandlet, etc.  
[Wall-case 103, Third Egyptian Room.] XVIIIth dynasty.

they contain the names of some kings wrongly spelt. **Astronomy** was studied with some success by the priests, and the maps of stars which were compiled by them were undoubtedly used for practical purposes in connexion with the agriculture of the country.

**Dress and ornaments.**—The garments worn by the Egyptians were made of **linen**, for wool was regarded as





Painted relief with scenes representing dancing, the slaughter of cattle, preparations for a feast, etc. From the tomb of Ur-ari-en-Ptah. [Assyrian Basement, No. 80.]

Vith dynasty.













Painted sepulchral tablet of Kaḥu, a scribe of a storehouse of Amen.  
 [Northern Egyptian Gallery, Bay 12, No. 514.] XVIIIth dynasty.


unclean. The earliest masculine garment was the **loin-cloth**, the primitive form of which was preserved for ceremonial purposes until a late period. Above it a **girdle**, or belt, was usually added, and to this a **tail**, either that of some animal, or an imitation made of leather, was fastened. The tail is worn by many African peoples to this day. As time went on and fashion changed the loin-cloth developed into a sort of skirt, which varied in length, fulness, and folds, or a short kilt projecting in a peak just above the knees. Later both men and women wore a sort of **shirt**, and over this a loose flowing garment which reached from the neck to the feet. The linen worn by women of the upper classes was of very fine texture, and in the luxurious period of the XVIIIth and XIXth dynasties their apparel was often very voluminous. The dress of men and women under the VIth dynasty is well illustrated by the scenes from a maṣṭaba tomb (see the Assyrian Saloon) reproduced on **Plate IX**, and under the XVIIIth dynasty by the figures on the stele of Kaḥu (Bay 12, No. 514) (**Plate X**). Both men and women wore **wigs**, which were sometimes very full and heavy, but women plaited their natural hair. **Sandals** were made of papyrus and palm-fibre, neatly woven or plaited, and sometimes of goat skin, or gazelle skin, well tanned and stained a pink colour. (See Table-case A in the Third Egyptian Room and Standard-case L in the Fourth Egyptian Room.) The "**cone**" was worn on the head by men and women, sometimes with a lotus flower or lily attached to it. According to some it contained a ball saturated with oil or pomade of some kind, which ran slowly into the hair, and so spread over the head and shoulders, causing pleasing sensations to him on whose head the ball was. The **headdresses** of the king and queen were very elaborate, whilst those of ordinary folk consisted of a bandlet, more or less decorated. Men of position always carried a staff or **walking stick** as a sign of authority, and those whom the king had honoured by the gift of a **gold collar** wore it on every important occasion. Both men and women wore rings, anklets, bracelets, armlets, necklaces, elaborately ornamented collars, pectorals, pendants, amulets, and earrings, just as they do in Egypt and the Sūdān at the present time. Egyptian women stained the nails of their fingers and toes a yellowish red with the juice of the **henna** plant; they painted their faces with a sort of **rouge**, and their eyelids and eyebrows with a preparation of antimony (stibium, or **kohl**), and they added under the eyes thick lines of paint to make them appear large and full. Both men and women sometimes decorated

their bodies with **tattoo** markings, which originally probably had a religious, or tribal, import. The burning winds and heat made the use of unguents an absolute necessity, and **oils** and **pomades** were very largely used in all periods. Strong scented woods and herbs were pounded and mixed with oil, and rubbed into the body, and **scents** were in ancient days, as now, in great demand. Often women carried a **fan** and a **mirror**. A fine collection of mirrors is exhibited in Wall-cases Nos. 182-187 in the Fourth Egyptian Room.

**Food.**—The food of the lower classes consisted chiefly of **bread** and **vegetables**. The bread was made of a kind of millet, like the modern **dhurra**, **barley**, and rarely of **wheat**. The grains were rolled and crushed on a stone and then both the flour and the **bran** were mixed with water into a stiff paste; from this pieces were broken off and flattened out by the hand into cakes of various degrees of thickness, which were baked on hot stones, or in mud-lined ovens. (See the examples in Table-case H in the Third Egyptian Room.)

Bread-cakes were made in a variety of shapes, *e.g.*, , , , , , , etc. Among vegetables may be mentioned **onions**, **cucumbers** of various kinds, **beans**, **peas**, **lentils**, **radishes**, **pumpkins**, **water-melons**, **leeks**, **garlic**, **roots** of the turnip and carrot class, and vegetables belonging to the class of the modern *bâmia*, *bâdingân* (egg-plant), *melîkhîyah* (**spinach**), etc. All these grew in great abundance, and, in growing, needed little attention, and formed very important items in the food of all classes. (Compare Numbers xi, 4, 5: "And the children of Israel also wept "again, and said, Who shall give us flesh to eat? We "remember the fish, which we did eat in Egypt freely; the "cucumbers, and the melons, and the leeks, and the onions, "and the garlick.") **Milk** was drunk in large quantities by the living and was offered to the dead, and **cheese** was everywhere a common article of food. Among fruits may be mentioned **figs**, **dates**, **mulberries**, **grapes**, and probably **pomegranates**. From both figs and dates **syrups** and **sweetmeats** must have been made. **Fish** was largely eaten by the poorer classes, but from various passages in the texts we learn that the "eaters of fish" were unclean ceremonially. The **animal food** eaten consisted of the flesh of the sheep, goat, ox, gazelle, ariel, the antelope and other animals of that class, etc.; domestic animals intended for human food were often **fattened artificially**. Groups of swine are represented on the monuments occasionally, but the **pig** must have

been regarded as an unclean animal. Among the birds eaten were the **goose, duck, pigeon, dove**, and the several kinds of birds which were found in the marshes all over Egypt in ancient days. **Geese** also were **fattened artificially**, and the trade in them must have been very large. (See the wall painting in Standard-case I in the Third Egyptian Room, where the inspection and counting of geese are represented.) **Salt** was obtained from the lakes on the sea-coast, and **rock-salt** from several places in the Western Desert. With cooked meats, stews, etc., various kinds of seeds of the **spice** class were probably eaten, as modern nations eat mustard and pepper.

The **common drink** of the country was **beer**, *heqt* , made from barley, and probably flavoured with plants of various kinds which took the place of hops; in the earliest Liturgy of Funerary Offerings mention is made of three or four kinds of beer. A **sweet beer** was made from **honey**. **Wine** made from grapes was drunk by the upper classes, and the lower classes drank **date wine**. This was, and still is, made by pouring water on ripe, fleshy dates, and letting it stand for a number of days, according to the strength of the wine required; after standing for a week or so the liquor becomes an exceedingly strong intoxicant.

**Mode of eating.**—The peasant sat, or squatted, on the ground and dipped his bread-cake into the mess of lentils or boiled vegetables which was in a bowl resting either on the ground or on a poor wooden stand. Well-to-do folk either sat on low stools, or lay on reed mats or cushions, and dipped their hands into the various bowls of boiled grain, meat, and vegetables which were placed on the small low stand that served as a table, round which they were grouped. Water was drunk from earthenware vessels, which were probably like the modern *kula*, or water-bottle, and wine and beer from bowls. The joint was roughly cut or broken into small pieces, probably before it was brought into the eating-chamber, but birds were pulled to pieces by the head of the house and his family or guests as they sat at meat. Fingers were wiped on the thin, flat bread-cakes, but after the meal a member of the household brought a jug and basin and poured water over the hands of those who had eaten. The chief meal of the day was eaten about the time of sunset. The Egyptians were careful to inculcate moderation in eating and drinking. Kaqemna, the sage, said: "If thou art sitting in company, hate the food which thou likest; restrain thy appetite, for greediness savoureth of the beasts. Since one cup of water

"will quench the thirst, and a mouthful of vegetables stablish the heart, and one kind of good food is as satisfying as another, and a small quantity [of food] is as good as a large quantity, the man who permitteth his appetite to guide him is an abomination." On the other hand, the guest must take what his host gives him, and must eat it, for to leave it uneaten is indeed an unmannerly act. And Ptah-hetep said: "When thou art seated among the guests of a great man, accept what he giveth thee gracefully. Look before thee, nor stare [at the food], nor look at it often; he who departeth from this rule is a boorish fellow. And speak not to the great man more than is necessary, for one knoweth




Relief with a hippopotamus. From the temple of Neb-ḥap-Rā Menthu-ḥetep.  
[Northern Egyptian Gallery, Bay 3, No. 110.] XIth dynasty.

"not what word will displease him. Speak when he speaketh, and thy word shall give pleasure."

**Amusements.**—The children of the poor were employed as soon as possible in tending the animals in the field, and they had few toys to play with; the children of well-to-do folk had painted wooden dolls, with hair made of strings of mud or porcelain beads, and movable joints, models of animals, etc. The chief amusement of men was **hunting**, and **fishing**, and **fowling**. Fish and water-fowl were usually caught in nets, but as bronze **fish hooks** have been found (see Table-cases B and J in the Third Egyptian Room) the

rod and line must also have been used. The Egyptian sportsman set out on the marshes in a shallow boat with low bows and stern, taking with him his short **fishing spears, harpoons, boomerangs** (see Table-case E in the Third Egyptian Room), nets, his **hunting-cat** (see the wall-painting in Case I in the Third Egyptian Room), servants, and sometimes a favourite wife or daughter. Nets were cast for fish in certain parts of the marshes, and the boat was poled in among the high reeds and bulrushes where the birds congregated. The skilled boomerang thrower soon brought down many birds, and his efforts were ably seconded by his hunting cat. Among the birds may be mentioned the **vulture, eagle, hawk, falcon, buzzard, kite, crow, lark, linnet, sparrow, quail, pelican, ibis, swallow, heron, goose, pigeon**, etc. Occasionally the **hippopotamus** was attacked among the dense papyrus growths, and the animal was usually harpooned to death, as was the custom in the Sûdân until recently, for the sake of the flesh. The **crocodile** was also sometimes caught. No hippopotamus has been seen living in Egypt in a natural state for very many generations, and the crocodile retreated south of Khartûm soon after paddle steamers were placed on the Nile. The crocodile was considered to be a sacred animal for thousands of years, and a sacred crocodile was kept and worshipped as the God of the Nile at Khartûm so recently as the year 1829. The numerous ivory objects found in Predynastic graves prove that the primitive Egyptians hunted and killed the **elephant** (see Table-case L in the Third Egyptian Room), and it seems as if a considerable amount of ivory passed into Egypt proper by way of the First Cataract, for the ancient Egyptian name

of the old frontier city was Abu  *i.e.*,

"Elephant City" (hence "Elephantine"). At a very early period, however, the elephant must have retreated far to the south, for he plays no part in Egyptian mythology, and figures of the animal are rare. (See the carnelian elephant in Table-case F, in the Fourth Egyptian Room.) The **bear** also seems to have been hunted. (See page 86.)


The deserts on each side of the Nile were hunted in all periods, and if we may trust the paintings in the tombs excellent sport was always to be had. The animals most commonly hunted were the **lion, lynx, leopard, panther, wolf, jackal, wild-dog, fox, hyaena, hare, gazelle, oryx, ibex, ariel**, and many other animals of that class. In primitive times the

Egyptians caught many animals with the **lasso** (see the green slate shield exhibited in Table-case L in the Third Egyptian Room). The rope was thrown over the horns, or round the legs, of the animal, which was then easily pulled down. The weapons used in **hunting** were **clubs, bows, flint-tipped arrows**, boomerangs, and doubled-headed axes, all of which are shown in the illustrations on page 23. The indigenous ancestors of the dynastic Egyptians probably hunted the **elephant, rhinoceros, and giraffe**, but it is unlikely that many of these creatures remained in Egypt in the Historical Period. **Dogs** were employed largely in hunting, and several species are known. The most useful and valuable was the large dog, something like the greyhound, with





Green schist bear.

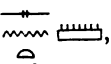
[No. 10, Table-case L, Third Egyptian Room.]      Archaic Period.





prick ears and a long curling tail, of the same species which is used in Mesopotamia and Persia and the Sūdān at the present day, and is called *Salūkī*. The boldness of this kind of dog, called in Egyptian *thesem* , is marvellous, for he will attack panthers and lions, and his fleetness is almost incredible. His speed is compared with that of a flash of light in the Book of the Dead (Chapter XXIV). The kings of the XVIIIth dynasty were great hunters, and Amen-hotep III, who hunted from the Euphrates in the North to the Blue Nile in the South, states on his scarabs that he killed with his own hand 110 fierce lions during the first ten years of his reign. (See Table-case D, Fourth Egyptian Room, Nos. 925-929.)

Next to hunting **dancing** was perhaps the most favourite amusement of the Egyptians, and from Pyramid times the Egyptians delighted in watching men and women perform.

The dances were accompanied sometimes by youths who played a **reed pipe** or **flute**, single or double, or twanged the strings of an instrument of the **harp**, , or **lute** class.

(See the fine examples in Table-case A in the Fourth Egyptian Room.) The kings of the Ancient Empire loved a dance called the "dance of the god" which was danced by the **Pygmies** in Central Africa; and two of them, **Assà** and **Pepi**, caused a Pygmy to be brought from his remote country to Memphis to dance before them. **Dancing women** danced and sang to the accompaniment of the **tambourine**, which was also used, together with the **sistrum** , **cymbals**, and **bells**, in musical services in the temples. The **drum**, both the large drum which was beaten with tabs of leather, and the small **hand drum**, was a very favourite instrument of music, and was largely used in festivities by every class. **Tumblers**, **acrobats**, and **buffoons** afforded amusement to the spectators, and the drawings found on the walls of some of the tombs at Beni Hasan (B.C. 2300) show that many of the tricks exhibited at the present day were performed at that time. The well-to-do Egyptian hired dancers, singers, gymnasts, and musicians, and entertained his guests, both during and after feasts, with their performances.

The Egyptian loved to play **draughts** on earth, in Egyptian *sent* , and he earnestly hoped that he would do the same in heaven. (See Standard-case F in the Third Egyptian Room, where the scribe Ani and his wife are represented playing draughts in the Other World.) How the game was played is not known, but there must have been several kinds of games, for the **draughtboards** are not all arranged in the same way. (For examples of them see Standard-cases C and H in the Fourth Egyptian Room.) The top of the box which held the **draughtsmen** formed the board on which the game was played. The Egyptians played a number of games with **counters**, but the methods are unknown. Numbers of **dice** have been found in the tombs, but it is doubtful if the die was known among the Egyptians of the Early Empire. Many of their games were, no doubt, games of chance. The modern equivalent of the draughts and counters of the ancient Egyptians is dominoes. The poor man, it seems from the texts, sometimes betook himself to

"the house for swilling beer"    ,  
E 4





trees, palms, acacias, flowering shrubs with scented blossoms, and a limited number of flowers. There were arbours, too, covered with creepers and vines, and the gardeners watered the ground daily by means of small channels into which water was poured from the *shādīf*, or the water wheel. The courtyards were paved, or tiled, or covered with floors made of inlaid painted porcelain work. The walls and ceilings of the rooms were painted with rich and intricate designs, and in a few of the rooms there were openings near the roof which served as windows. The royal furniture was probably richly painted and inlaid with ebony, ivory, porcelain, and, under the New Empire, metal vases of all shapes and sizes would be seen everywhere in the dwelling rooms. Certain large rooms were set apart for receptions and entertainments, and these probably contained large raised benches placed along the walls for the guests. The kitchen, pantry, stables, and general servants' quarters were outside the house, but the personal attendants on the king and queen, the steward, the master of the chambers, etc., had their apartments in the palace. The storeys were rarely more than two in number, and the roof, which was flat, was approached by a flight of steps, either from the courtyard or from the roof of the storey on the ground floor.

The **houses of nobles** were built on the same lines as the palace, but with less magnificence, and they seldom consisted of more than two storeys. There was a courtyard, with sets of small rooms built on three sides of it, and a portico on the fourth. On the flat roof were wind shafts by which the north wind was brought into the rooms, and a small amount of light was also admitted into them through openings in the upper parts of the walls, close to the ceiling. Then as now, at certain seasons of the year, some of the members of the family slept on the roof or in the courtyard, the remainder on the upper floor. Near the house were the wine-press, beer-house, stable, byres for cattle, bins for various kinds of grain, etc., and chambers for storing the fruit and vegetables from the estate. The garden contained a small lake, and in the ground round about, which was divided into oblong beds, were fruit trees and flowering shrubs with scented blossoms, vines, etc. The whole was enclosed within a thick mud wall built probably of crude brick. The **farmhouse** of one storey usually contained one living-room, one bed-room, and a number of small chambers in which grain was stored. On the roof was a small chamber to which the master retired in the cool of the evening ; this was approached by means of a flight

of solid mud steps. The corn was ground and the bread baked in the courtyard, where also were kept the large porous earthenware jars, like the modern *zîr*, containing the **supply of water** which was brought to the house from the Nile each morning and evening. The house and yard were enclosed by a strong mud wall, with one door in it; in times of danger the cattle of the farm were driven from the fields into the yard. A good model of this kind of house is exhibited in Standard-case C, in the Fourth Egyptian Room. Here are seen the master sitting in the chamber on the wall, or roof, with a plate of food before him, and the wife rolling the dough for the bread-cakes of the evening meal. The **house of the peasant labourer** was a mere hut made of mud, the roof of which was



Egyptian hut.

[No. 293, Wall-case 108, Third Egyptian Room.]

About B.C. 4000.

formed of layers of palm branches or straw. Small huts were made of reeds or palm trees bound together with twigs, and perhaps daubed with mud in the cold weather, and in the northern districts of mud; in the summer a shelter of reed mats probably sufficed.

**Furniture.**—The Egyptians did not fill their houses with furniture like Western Nations. Their **bedsteads** were made of wood, which usually came from the Sûdân, and consisted of a strong rectangular framework, about 15 or 20 inches high, across which was stretched plaited palm fibre, or rope; the *ankarib* of the Sûdân is the modern equivalent. The covering of such beds was formed of thick padded linen sheets, and the

**pillow** was a support made of wood, or ivory, more or less ornamented, with a curved top for the neck to fit into. (See Wall-cases Nos. 97, 98, in the Third Egyptian Room.) **Carpets** were unknown, but plaited palm leaf or straw mats took their place. **Chairs** (see Standard-case H in the Fourth Egyptian Room) and **tables** were found in the houses of the wealthy, but only low **stools** were known in poor abodes. (For examples of a painted table, chairs inlaid with ivory and ebony, a couch-frame, stools, inlaid box, etc., see Standard-case L in the Fourth Egyptian Room.) Men, women, and children squatted or sat on the floor, or reclined upon mats, and in later days upon cushions made of padded linen. In houses of moderate size there was probably a raised mud bench, covered with mats in the receiving or eating room, for the use of the male members of the house, or their guests. There was also, probably, a raised mud bench built against the *outside* of one of the walls of the house for the use of friends who sat there in the cool of the evening and for the men of the house to sleep on during hot nights. Niches, or square cavities cut in the walls, served as **cupboards**, and in one of these the **lamp** (see Wall-case No. 176 in the Fourth Egyptian Room), usually made of earthenware, stood.



Ivory head-rest, or pillow, of Kua-tep.  
[No. 69, Wall-case 98, Third Egyptian Room.]  
XIIIth dynasty.

The stores of clothing, etc., were kept in a very small room provided with a stout wooden door with a **bolt-lock** and **key** of simple pattern. (For examples of bolts and keys, see Wall-cases Nos. 180, 181, in the Fourth Egyptian Room.) The mistress of the house usually possessed a small strong **box** in which she kept jewellery, ornaments, and amulets, and perhaps also her toilet requisites; in some cases the latter were kept in a special **toilet box**, which held **eye-paint** (stibium, or antimony, kohl), **comb**, **hair-tweezers**, **pumice-stone**, **unguents** and **pomades**, both scented and plain. (See Standard-case L in the Fourth Egyptian Room.)

**Kitchen utensils** were comparatively few in number. Fresh and sour milk (or curds), soft cheese, sheep-fat, etc., were kept in earthenware pots, some of which were undoubtedly glazed; bowls made of earthenware or gourds were common, as were large open saucers. The **cooking pots** were usually of earthenware, or, among well-to-do people, of metal. **Knives** made of flint, stone, or metal, were common, and rough flesh **forks**; in the later period **spoons** were used. **Plates**, in the modern sense of the word, were unknown; the thick bread-cake served as a plate for those who squatted round the bowl of cooked vegetables with pieces of meat on the top, and the thin flat cake was frequently used as a napkin. A stone **corn-grinder** and a **kneading-stone** were found in every house. The stock of grain for the family was kept in large earthenware jars, or in a kind of bin made of mud. Every house contained a **figure of the god** under whose protection the family lived, and to this adoration was offered at regular intervals; it took part in the family councils, its lot was bound up with that of the family, and it prevented wandering spirits of evil disposition from entering the house. There being no **chimney** to the house, the **fire** was lit wherever it was most convenient, and the smoke went out through the roof and the aperture in the wall which served as a window. The **fuel** was animal dung, and such refuse from the straw as could not be eaten by the cow or goat of the house, and, occasionally, pieces of wood. As **matches** were unknown, care was taken to keep a small amount of fuel smouldering under the ashes, so that whenever it was necessary to boil lentils, etc., the fire could be revived; if the fire was out, recourse was had to the striking of **flints**, or to some neighbour, or to the temple fire. In primitive times the Egyptians seem to have used a **fire-stick**, like some of the tribes of Central Africa.

**Agriculture and Cattle-breeding.**—By far the larger part of the population of Egypt and the Egyptian Sūdān has been for many thousands of years past connected with the cultivation of the soil and the rearing of cattle, and on the success of the **farmer** and the **cattle-breeder** the prosperity of the whole country has always depended. In remote ages, before the estuary of the Nile was filled up by the mud which came down in flood-time from the mountains of Ethiopia and Nubia, and while still the sea flowed up the Nile as far as Esna, the primitive Egyptians were shepherds and herdsmen. The great cattle-breeding district was situated in the neighbourhood of the country now called Dār Fûr, or the "Home of the Fûrs," and even to the

present day the exportation of the beautiful cattle of the district forms a very important item of Sûdân trade. The natives who lived by breeding cattle were called by the Egyptians "Menti," *i.e.*, "**cattle-men**," and their modern descendants are called "Bakḳarah," which also means "cattle-men." In all times they have been a wild and lawless folk,



The bull Hāp (Apis), with the triangular blaze on his forehead, and the scarabs, etc., on his back.  
[Table-case H, Third Egyptian Room.]

ferocious, blood-thirsty, and cruel. The early cattle-men worshipped the **bull**, and this animal played a prominent part in later Egyptian mythology. Several kinds of bulls were worshipped in Egypt: **Apis** at Memphis, **Mnevis** at Heliopolis, and **Bachis** at Hermonthis, and one of the greatest of the titles of Osiris was "Bull of Amentet," or "Bull of the


Other World." The **cow** also was worshipped under the name of Hathor, and a flint cow-head in the British Museum (Table-case M in the Third Egyptian Room) proves that her cult dates from the latter part of the Neolithic Period. The paintings on the walls of early tombs show that several kinds of cattle were known to the Egyptians, and the inscriptions make it clear that the old feudal lords and gentry of Egypt devoted much attention to cattle-breeding, and that




The bull Mer-ur (Mnevis).  
[Table-case H, Third Egyptian Room.]

they made a regular trade of it. (See the models of cows in the Wall-cases on the Landing of the North-West Staircase, No. 140, and the wall painting in Standard-case I in the Third Egyptian Room.) **Oxen** and **cows** were fattened like the smaller animals and geese, and, before they were turned out for the season into the deserts to browse upon the growth which followed the rains, they were branded, or marked in some way with their owner's name.

The **camel** was certainly known in the Predynastic Period, for the head of an earthenware figure of one was found at Abydos a few years ago; but this animal cannot have been used for transport purposes, or bred by the early Dynastic Egyptians, for otherwise we should find pictures of him on the walls of the tombs. One of the earliest mentions of the camel is contained in the "Travels of an Egyptian" (Brit. Mus. Papyrus No. 10,247), where we find the Semitic word for

camel under the form *kamā'il* 




The camel plays no part in Egyptian mythology. The commonest beast of burden was the **ass**, which was bred in large numbers, and was employed like oxen for treading out the corn and for riding. One of the desert caravans of Her-Khuf, an old feudal lord of Elephantine under the VIth dynasty, contained 300 asses. The ass was admired for his strength, endurance, and virility, and he appears in Egyptian mythology as a form of the Sun-god. **Sheep** and **goats** were always bred in large numbers. The **horse** may have been known in Egypt in the XIIth dynasty, but he was not bred there until the experience gained by the Egyptians in their Asiatic campaigns showed them his value in military operations. Horses must have been plentiful in Egypt under the XXIInd dynasty, "for Solomon had horses "brought out of Egypt," and "a chariot "came up and went out of Egypt, for six hundred *shekels* "of silver, and an horse for an hundred and fifty" (1 Kings x, 28, 29). Excellent representations of horses are seen in the wall-painting in Standard-case D in the Third Egyptian Room, and in the battle-scene of Rameses II on the South Wall of the Fourth Egyptian Room, above the cases.



The **pig** is not often represented on the monuments, but a painting in a tomb at Thebes shows that swine were used on farms for treading out the corn. From a very early period the god of evil, Set, was believed to have appeared in the form of a "black pig" , when he smote the Eye of Horus (*i.e.*, the Sun). The gods then decreed that pigs







Flint Cow's head.  
[No. 86, Table-case M,  
Third Egyptian Room.]



should be sacrificed to Horus, with bulls, sheep, and goats. In one form of the Judgment Scene the pig is the emblem of evil, and also in the Book of the Dead (see Chapters XXXVI and CXII). On the other hand, the **sow** was an animal sacred to Isis, and small figures of sows were worn as amulets attached to necklaces. (See the figures of sacred animals in Wall-case No. 121 in the Third Egyptian Room.) Under the early dynasties a species of **ram**, which became the symbol of the god Khnemu , with flat horns projecting at right angles from the sides of his head , was common in Nubia, but it appears to have died out before the end of the XIIth dynasty. Another kind of ram , apparently indigenous to Nubia, became the symbol of the god Âmen of the Sûdân.

The principal instrument used in farming was the **plough** , the share of which was made of a piece of wood tied to a long pole; at the other end of the pole was fixed a bar, which was made fast to the horns of the cows which drew the plough. This primitive instrument was little more than a stout stake tied to a pole which was drawn over the ground, and made a very shallow furrow. The stiff Nile mud was further broken up by the **hoe** , of which examples may be seen in the Wall-case No. 102 in the Third Egyptian Room (No. 281, etc.). As soon as the fields were ready to receive the seed, the **sowing** took place, and when the seed had been cast into the furrows it was trodden in by the animals on the farm being driven over it. The sowing was done by hand, and no drill appears to have been used. The fields were watered either by allowing the water to flow from a large basin or reservoir on to them, or by machines which lifted the water from the canal to their level, or from the Nile itself. The commonest water-raising machine resembled the modern **shadûf**, which was worked by one or two men. Two stout stakes were driven firmly into the ground at the edge of the stream, and between them was tied a long pole, heavily weighted with a mass of mud or stone at one end. To the end of the longer half of the pole a rope and a leather bucket were tied. The labourer drew the pole down until the bucket entered the stream, and the weight of the counterpoise at the other end helped him to raise the water to the surface of the field, where he poured it into the channel leading to the growing crop.

At the **harvest** the crops were cut with the small **sickle**  (see Table-case K in Third Egyptian Room, Nos. 1-4), which in primitive times was made of flint or a series of flints set in a wooden frame , and in later times of iron or bronze. The wheat or barley was tied up into small bundles by the reapers, and carried to the **threshing floor**, where the grain was trodden out by animals—donkeys, swine, etc. The threshing floor, as we may see from the wall paintings and pictures on papyri, was circular in form, and its edges were raised, , thus preventing the animals, as they ran round and round in it, from scattering the grain with their feet. The operations of ploughing, reaping, and **treading out the corn** are well illustrated by the Vignette No. 35, from the Ani Papyrus. (See Standard-case G in the Third Egyptian Room.) When the grain had been trodden out, it was thrown up by hand into heaps, the wind blowing away the chaff whilst it was in the air. It was next carried in baskets, or bags, to the store or granary, which was usually near the house. Here it was either piled up in heaps on mud stands with raised edges , or poured into large bins built in the walls along a rectangular courtyard. (See the models of granaries in Standard-case C in the Fourth Egyptian Room.)

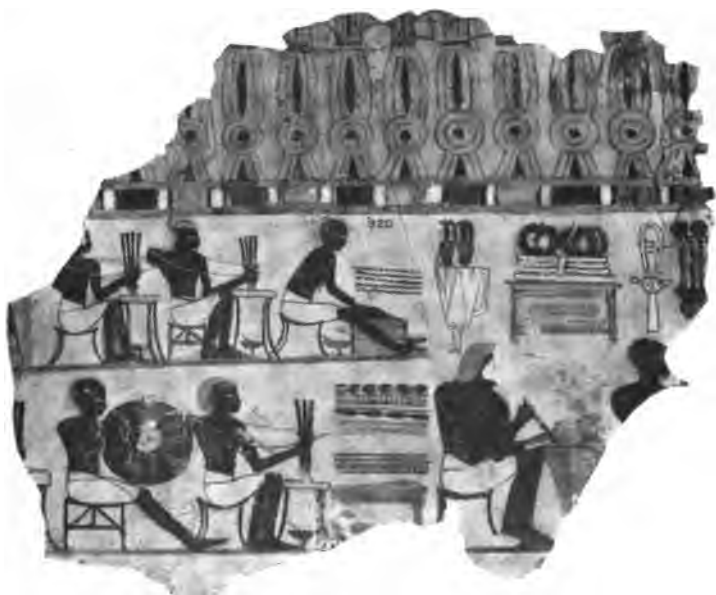
**Trade.**—The trade of Egypt appears to have been chiefly in the hands of the seafaring folk of the Delta, who probably worked the imports and exports of the country in connection with the Semitic merchants who traded in the seaports of Phoenicia and the Mediterranean generally. The chief **export** of Egypt was **corn**, which was carried all over the Mediterranean, and we know from Genesis, xii, xli-xliii, that when grain was scarce in other countries, the merchants were in the habit of going to Egypt to supply their wants. At intervals, however, serious famines came upon Egypt (Genesis xli, 55, 56), and when corn could not be imported, the mortality among the people was very great. In the reign of Ptolemy III (B.C. 247) there was a famine in Egypt, and the King expended much gold in purchasing grain at a high price to save the lives of the people of Egypt, and he caused corn to be brought to Egypt from Eastern Syria, and Phoenicia, and Cyprus. Next in importance came the **linen** of Egypt, which, in the form of byssus, was famous throughout Western Asia. Under the XVIIIth dynasty considerable quantities of **gold** were exported from Egypt to Northern Syria, Assyria and Babylonia. The gold came

from the Eastern Sûdân and Punt, where at that time (B.C. 1500) it was produced in such large quantities that Tushratta writing to Amen-hetep III says: "Send me so much gold that it cannot be measured, more gold than that thou didst send to my father; for in my brother's land (*i.e.*, Egypt), gold is as common as dust"! (Tell al-Amarna tablet, No. 8.) According to Diodorus (ed. Didot, p. 41) Rameses II received from his gold and silver mines in one year metal to the value of 32,000,000 minas, or £80,000,000 sterling. Another article of export was paper manufactured from **papyrus**.

Among the **imports** may be mentioned **copper** and **tin** from Cyprus and Northern Syria, **cedar wood** from the Lebanon Mountains, **lapis-lazuli paste** from Babylonia, **myrrh** and **spices** for embalming, **skins, cattle, ebony, ostrich feathers, bows, pillows, chairs, couches, fans, mats, shields**, etc., from the Sûdân; and a number of the products of India and Arabia must have found their way into Egypt by means of the caravans which crossed the desert to some place near the modern Suez or Kanţarah, and some sea-borne goods entered Egypt by the route from the Red Sea to the Nile, *via* Kusêr and Kena. The importance of Egypt as a trading centre, and as the natural market half-way between the East and the West, was not fully recognized until the Ptolemaic Period, about B.C. 250. Business was carried on chiefly by **barter**, so much wheat, barley, or millet being the value of a sheep, bull, cow, or goat, linen, etc. The Egyptians used **weights** and **measures**, *e.g.*, the **royal cubit** of 7 palms or 28 fingers, the **little cubit** of 6 palms or 24 fingers, the **palm** of 4 fingers, the **hand** of 5 fingers, the **fist** of 6 fingers, and the **finger**; of **dry measure**, the **hen**, the **tenât**, the **âpt**, etc.; of **weight**, the **teben** ( $= 3\frac{1}{2}$  ounces), the **ket**  $= \frac{1}{10}$ th of a teben, etc. The use of the **scales** was well known, but there is no evidence that the steelyard was employed before the Roman Period. **Stamped money** was unknown among the Egyptians, but they appear to have used a **currency** which consisted of pieces of wire made of copper, iron, or gold, and gold-dust. **Ring-money**, made of gold, is represented in the painting on the south wall of the Fourth Egyptian Room; and also the little bags containing gold dust. Ring-money in gold is in use at the present day along the east coast of Africa, and in certain parts of the Sûdân copper wire still possesses great purchasing powers.

**Handicrafts.**—The Egyptian of all periods was a skilled **potter**. In the earliest times the potter's wheel was unknown, and every vessel was shaped by the potter's hand or foot.

Vessels of all sorts, shapes, and sizes were made with great skill, and in later periods were decorated with linear and other designs. The art of the potter thrived until the advent of the conquerors from Asia, when it began to languish; and in a few centuries earthenware vessels were superseded by stone. Good examples of Predynastic and Archaic pottery will be found in the cases on the Landing of the North-West Staircase, and of the pottery of the later periods in the Fourth Egyptian Room. The **Basket-weaver** wove rush matting, plaited mats and sandals, and made ropes and baskets of all kinds. Specimens of his work will be seen in Table-case A in the Third Egyptian Room, and in Wall-



Jewellers drilling and polishing beads, etc.

[Northern Egyptian Gallery, Bay 12, No. 518.]

XVIIIth dynasty.

cases 182-187 in the Fourth Egyptian Room. Owing to the abundance of flax in Egypt the trade of the **linen-weaver** was in all periods most flourishing, and the "fine linen of Egypt" was famous throughout Western Asia and the seaports of the Mediterranean. A staff of linen weavers appears to have been attached to each temple, and the sale of their work produced a large revenue; a portion was paid to the king, and the rest was kept by the priests. The city of Apu

(Panopolis, the modern Akhmîm) was one of the chief seats of the linen industry, and to this day the dyed curtains of Akhmîm are used throughout Egypt. The craft of the **jeweller** was very important, for, in addition to the rings, bracelets, necklaces, pendants, earrings, etc., which he made in gold and silver, he cut the **amulets** and ornaments in amethyst, garnet, agate, onyx, chalcedony, carnelian, jasper, mother-of-emerald, lapis-lazuli, turquoise, rock-crystal, basalt, porphyry, haematite, obsidian, coral, mother-of-pearl, etc. (See Table-cases F, J.) The finest work of the jeweller belongs to the XIIth dynasty, and the workmen of that period brought the art of **inlaying precious stones** and metals to a very high pitch of perfection. Some think that the Egyptians understood the art of **enamelling**, but authorities are not agreed on this point.

The **glass-maker's** craft is a very old one in Egypt, and it is probable that the Phoenicians borrowed it from that country. Fine specimens of it in the British Museum are the turquoise-blue opaque glass jar of Thothmes III (Table-case H, No. 50, Third Egyptian Room), a blue glass bowl, and a variegated glass bowl from the tomb of Amen-hetep II (Nos. 57, 59, in the same case), and an opaque glass stibium pot with a gold rim (Wall-cases 182-187, No. 29). The **porcelain maker** produced the little figures, amulets, bowls, vases, ushabtiu-figures, tiles, beads, pendants, etc., in the beautiful blue, green, purple, violet, and brown glazed ware to which the name **Egyptian porcelain** is usually given. An exceedingly fine collection of objects in this material is exhibited in Wall-cases Nos. 151-156 in the Fourth Egyptian Room. The **leather worker** prepared parchments for writing materials, and made the harness for horses and trappings for chariots, soldiers' belts (Table-case B, No. 193), sheaths for daggers (No. 37), nets of fine meshes (Wall-case No. 187, Fourth Egyptian Room), seats for chairs (No. 5 Standard-case L, same room), bags in which barbers carried their razors, etc. (Wall-case No. 184, Fourth Egyptian Room.) Examples of the tools of the **carpenter, blacksmith and coppersmith, stonemason, house-painter and decorator**, etc., will be found in Table-case K and Wall-case 103 in the Third Egyptian Room.

Of the **brickmaker's** work specimens belonging to the reigns of Amen-hetep III, Thothmes I, Thothmes III, and Rameses II are exhibited in Wall-case 175, Fourth Egyptian Room. Examples of the craft of the **furniture maker** in the form of tables, chairs, stools, couches, toilet

boxes, altar-stands, etc., are seen in Standard-case L and Wall-case No. 190 in the Fourth Egyptian Room. The work of the **ivory carver** went hand in hand with that of the carpenter as regards the inlaying of chair frames, jewel-boxes, etc. (see Nos. 13 and 16 in Standard-case L). Specimens of the highest form of his skill are seen in the chair-legs, human figures, spoons, etc., in Table-case A in the Fourth Egyptian Room. The **caster-in-metal** produced the splendid series of figures of the gods in Wall-cases 119-132 and Table-case H in the Third Egyptian Room; fine examples are the **silver figure of Amen-Rā** (No. 42), **gold figures** of Thoth, Ptah and Rā (Nos. 21, 25, 26), and the gold figure of Osiris (No. 34). The **wood-carver** made the models of men, boats, animals, etc., which were placed in the tombs (see Wall-case Nos. 192, 193, Fourth Egyptian Room), and **dolls** and **children's toys** (see Standard-case C, Fourth Egyptian Room). The **dyer** produced the salmon-coloured linen coverings for mummies (see Case L, First Egyptian Room), the brown mummy-swathings (see Wall-cases 93-96, Third Egyptian Room), and coloured wearing apparel (see Table-case E, Third Egyptian Room), etc.

The **baker** and **confectioner** found constant employment in every town and village in Egypt, for the Egyptians loved cakes made with honey, and fruit of all kinds, and bread and buns made into fanciful shapes. A great business was done in bread and pastry which were intended to serve as funerary offerings. Specimens of the bread and the stands on which the flat loaves were placed, will be found in Table-case H, Third Egyptian Room. The terra-

cotta **cones**  which are exhibited in large numbers in Wall-

cases 110, 111, are supposed by some to represent the loaves, of a pyramidal shape, seen in the hands of kings and others who are represented offering to the gods. The **barber** also found constant employment, for many had their whole heads and bodies shaved every two or three days. He also dressed the hair of ladies on ceremonial occasions, and made **wigs** (see the fine example in Wall-case H, Third Egyptian Room). The barber often united to his trade the profession of **physician**, just as was the case in Europe in the Middle Ages. The craft of the **boat-builder** was very important in a country where a river was the chief highway. Flat-bottomed boats and punts used in fishing in the canals, or fowling on the marshes, were made of bundles of

reeds, or papyrus, tied together, like the modern *tâf* in the Sûdân. Boats for carrying merchandize on the river were made of planks of wood pegged together, which were sometimes kept in position by being nailed on to ribs, and others were merely tied round with ropes made of papyrus. One of the earliest known pictures of an Egyptian boat is seen on vase No. 160, in Wall-case No. 5, on the landing of the North-West Staircase. Models of funeral boats, and barges and war boats are exhibited on the upper shelf of Wall-cases Nos. 99-110, in the Third Egyptian Room. The Egyptians were skilful boat builders, and they made rafts capable of carrying enormous blocks of stone, *e.g.*, the obelisks which Queen Hâtshepset set up at Karnak. They had equivalents of the modern broad ferry-boat, barge, lighter, etc., which they worked with oars or "sweeps" and sails, or towed, when going upstream, and when there was no wind.

## CHAPTER V.

## ARCHITECTURE, PAINTING, SCULPTURE, ETC.

**Architecture.**—The history of the earliest form of Egyptian architecture cannot be written because, with the exception of the ruined tombs of the Archaic Period, all the remains of the earliest temples have been destroyed or have perished. The oldest form of the **house** was, no doubt, a hut built of reeds, the roof of which was supported by a pole, *i.e.*, a tree trunk, or poles; its shape was round or oblong. The cold winds of winter prompted the Egyptian to make the walls of his abode of Nile mud; this he mixed with water until it acquired the consistence of stiff paste, and then piled it up with his hands until the walls were as thick and high as he wanted them to be. All the walls inclined inwards, and so each helped to support the other; the roof was made of a layer of mud which rested on a number of pieces of palm trunks or small trees. The door probably faced the south, and an aperture, which served as a window, was cut high up in the north wall. (See the model of an early house, No. 174, North-West Staircase Landing.) Before the house was a small yard enclosed by thick walls made of mud, which inclined inwards, and a flight of solid mud steps led up to the roof. (See the **models of early houses** in Wall-cases Nos. 105–108 in the Third Egyptian Room.) Walls made of mud in this way are unsatisfactory, for they sag or bulge, and soon fall down. The invention of the **brick** marked a great improvement in the stability of buildings; and its use in the construction of houses, granaries, government buildings, forts, etc., became universal. A theory has been recently put forward that brickmaking was introduced into Egypt from Mesopotamia, but there is no reason why, in a land where all the soil is mud, which when well sun-dried becomes exceedingly hard, the idea of making bricks should not have been indigenous. Few things in the East last as long as a well-made brick, especially if it has been carefully baked; and buildings, even when made of crude bricks, last for several hundreds of years, unless they are destroyed by the hand of man. The invention of the brick permitted the Egyptians to build the elliptical **arch**,




which is frequently found in brick-built buildings ; the knowledge of the arch is of ancient standing in Egypt. The early mud or brick house of the man of means was provided with a **portico** (the modern *rakûbah*), which was supported on palm trunks ; this portico suggested the colonnade of later days, and the palm trunks the stone pillars with palm-leaf capitals.

The "house of the god," or **temple**, was at first built of mud, but what such a building was like is not known. Under the Ancient Empire the Egyptians built their temples of stone, and the oldest known example is that called the "Temple of the Sphinx" at Gîzah. It is built on a simple plan, and con-



Pylon and court of the Temple of Edfu.

Ptolemaic Period.

sists practically of a large hall, in the form , containing 16 pillars, each about 16 feet high ; the materials used were granite and limestone. It had neither formal door, nor windows, and such light as entered must have made its way in through oblique slits in the roof. It has no inscriptions, or bas-reliefs, or paintings, and even in its present state its massiveness, dignity, and solidity greatly impress the beholder.

Of the temples of the XIIth dynasty nothing is known, but of the New Empire several temples exist, and their general characteristics may be thus summarized. A broad path brought the worshipper to the gateway in the wall which

enclosed the temple precincts ; on each side of the path was a row of sphinxes, or rams, which symbolized the guardian spirits of the place. Passing through the gateway he soon reached the **main pylon**, which consisted of a massive doorway and two towers. During festivals long painted poles, flying coloured streamers, were attached to the face of the pylon at regular intervals. On each side of the gateway was a **colossal statue** of the king, and statues of the king were



Gateway in the Temple of Rameses III, at  
Medinet Habu, in Western Thebes.

About B.C. 1200.

often arranged at intervals along the front of the pylon. Before the pylon stood a **pair of obelisks**, and sometimes a **pair of sphinxes**, or sacred animals. The original significance of the obelisks is unknown ; it is probable that they were connected with a solar, or even phallic cult, but as the texts afford no explanation of their meaning it is useless to theorize. Beyond the great pylon was an **open court**, with a colonnade,

which was used as a sort of bazaar where holy objects, amulets, and things for offerings could be bought by the public. Here, too, the sick were laid that alms might be given to them, and here beggars of all kinds congregated, as they do in a modern mosque. Passing through a **second pylon**, the hypostyle hall, or **hall of columns**, was entered, and here the priests made their processions, and received the offerings of the faithful. Beyond the hall, or halls of columns, the laity were not per-



Gateway of Ptolemy IX at Karnak.

mitted to penetrate. The other chambers of the temple formed the sanctuary of the god, and contained his **shrine**. The little rooms round about the shrine contained the temple library, and the dresses, jewellery, and other sacred properties of the god, or gods, worshipped in the temple. At the extreme end of the temple was the shrine of the god, which was entered by no one except the king and the priests; in it were kept a sacred boat, or ark, and a figure, or symbol, of the god, or animal sacred to him.





Columns in the Temple of Seti I, B.C. 1370, at Abydos.

The temples of Egypt from the XVIIIth dynasty to the Roman Period vary greatly in detail, but the general plan is always the same. The great temples of Karnak (see **Plate XXX**), Luxor, Abydos (see **Plate XI**), etc., awe the spectator by their size and majestic dignity; the smaller temples of the Ptolemaic and Roman Periods are less grand, but are much more graceful buildings. The severity of the interiors of the older buildings is moderated by the reliefs and



Granite obelisks at Karnak. That on the right bears the name of Queen Hatshepsut, and that on the left the name of Thothmes I.

XVIIIth dynasty, B.C. 1550.

inscriptions with which walls, pillars, pilasters, architraves, etc., are covered profusely, and the bright colours, reds, blues, greens, and yellows, in which many of the painted scenes were executed, added greatly to their general effect. The massive **square pillars** were replaced in later times by pillars with

eight sides, and the whole character of the simple round column was changed when its shaft was made to resemble a **papyrus** or **lotus stalk**, and its upper part was sculptured in the form of the flower of either plant. Both pillars and **pilasters** were sometimes decorated with figures of Osiris, cut on the front face in high relief, as at Abû-Simbel, and the capitals were often sculptured in the form of the head of Hathor (the Cow-goddess), surmounted by a sistrum. The



Pillars with ornamental capitals in the Temple  
of Isis at Philae.

Ptolemaic Period.

pillar with the Hathor-headed capital was suggested by the pole, or small tree trunk, surmounted by the head of a bull, ox, or cow, which the primitive Egyptians set up over the graves of their chiefs, a custom which survives to the present day among certain of the tribes of Central Africa. Every temple had a **sacred lake** within its precincts, just as every large house possessed

a garden with an ornamental lake in it. Each temple also was surrounded by a **girdle wall**, which was usually made exceedingly strong and was provided with fortified gateways. The space between the temple buildings and this wall was occupied by gardens and storehouses for the property of the priests, and also by the dwellings of private folk. Thus the girdle wall of the temple actually enclosed a small city, which in cases of popular panic or invasion became a city of refuge.

**Painting and sculpture.** — The Egyptians, from the IVth dynasty downwards, were in the habit of painting the bas-reliefs in their temples and tombs, and also their statues, and they seemed to have relied greatly upon paintings in bright colours to enhance the effect of the work of the sculptor. The earliest wall decoration consists of series of figures of men, animals, etc., traced or cut in outline, or sculptured in low relief, on tolerably smooth slabs of limestone; sometimes the surfaces of the slabs were prepared with a sort of limewash, and the paintings painted upon it. The skill of the painter, even in the remote period of the IVth dynasty, is marvellous, and the accuracy with



Painted portrait statue of An-kheft-ka, a royal kinsman.

IVth dynasty, about B.C. 3700.

[Northern Egyptian Gallery, Bay 1, No. 33.]



which he represented every detail and characteristic of animate and inanimate objects is beyond praise. At all periods, however, general scenes are more or less hard, a fact due to want of perspective. The Egyptians loved colour, and they used it wherever it could possibly be employed. A striking instance of this is afforded by the elaborately painted papyri of the Book of the Dead, which when once buried in the tomb were intended to be seen by no other eye than that of the spirit of the deceased!



Alabaster figure of a priest seated on a throne with steps.

IVth-VIth dynasty.

[No. 156, Wall-case 99, Third Egyptian Room.]



Head of a painted statue of Neb-hap-Râ Men-thu-hetep.

XIth dynasty.

[Northern Egyptian Gallery, Bay 3, No. 104.]

The wall sculptures were of two kinds, the **bas-relief** and the **sunk relief**. In the bas-relief the sculpture is raised a little above the surface of the slab, and in the sunk relief it is a little below. The sunk relief is one of the most characteristic features of Egyptian sculpture. Of the first kind there are many examples in the Egyptian Galleries of the British Museum, especially in the Vestibule at the north end of the Northern Gallery, where the slab from the tomb

of Rā-ḥetep at Médûm (Egyptian Vestibule, No. 40), of the IVth dynasty may be specially noted. Several portions of fine and delicately painted bas-reliefs from the temple of Neb-ḥap-Rā Menthu-ḥetep, of the XIth dynasty, at Dér al-Bahari, which are exhibited in Bay 2 of the Northern Gallery, are worthy of careful study. The sepulchral tablet of Sebek-āa, of the XIth dynasty, should be noted (Bay 4, No. 120; see **Plate XXIII**). Examples of the sunk relief will be found in the Northern Egyptian Gallery, Bay 1. Both paintings



Diorite statue of Sebek-nekht.

XIIth dynasty.

[No. 164, Wall-case 100, Third Egyptian Room.]

and reliefs, however, are unsatisfactory from the modern point of view, for while the head is given in profile, the eye is represented as if the figure were in a full-faced position. A front view is given of the shoulders, but the view of the other portions of the body is a mixture of profile and full face. These facts are calculated to give a false impression of the

skill of the painter and sculptor, which, as is admitted on all hands, was very great.

The artist was at a very early period fettered by tradition and conventionality, but sufficient proofs have survived to show



Figure of a king.

XIIIth dynasty.

[No. 178, Wall-case 102, Third Egyptian Room.]

that when free to give rein to his fancy he could produce even **caricatures** and comic pictures of the most amusing character. Thus, in Papyrus No. 10,016, we see the lion and the unicorn

playing a game of draughts, a fox playing a double pipe while animals of the gazelle class strut in front of him, a cat driving geese, and a cat presenting a palm branch to a mouse which is seated on a chair and holding a lotus. Behind the chair is another mouse bearing a fan and a bag with toilet requisites (see pages 27-30). In the reign of Amen-hetep IV, about B.C. 1420, there was a revolt against the conventional forms of painting and sculpture approved by the priests. For about twenty-five years, new designs and new colours were introduced, but they did not find favour among the people generally, and, when the king died, traditionalism promptly reasserted itself, and the new capital which he founded near the modern village of Tell al-Amarna fell into ruin, and its splendours were forgotten.

The sculptured reliefs of the IVth and Vth dynasties, and the **statues and portrait figures** were in beauty and fidelity rarely equalled in later times, and certainly never surpassed. The chief employers of both painter and sculptor in the later dynasties were the priests, who required statues of gods and kings for the temples; massive strength, an expression of impassibility, and close adherence to existing models were the traditional characteristics of such works. With private employers

the case was different, for they demanded of the sculptor portrait figures which should be representations of their friends at once faithful and pleasing. Among early portrait figures of fine work in the British Museum may be mentioned the **ivory figure of a king**, wearing a robe of elaborate pattern (Table-case No. 197, in the Third Egyptian Room; see



Queen Teti-Khart, about B.C. 1600.

[No. 187, Wall-case 102, Third Egyptian Room.]

page 24, No. 7); the statue of the official **Nefer-hi** of the IIIrd dynasty (No. 150, Wall-case 99, Third Egyptian Room); the statue of **Betchmes**, of the IIIrd dynasty (No. 3, in the Egyptian Vestibule, see page 110), and the statue of **Ankheft-ka**, of the IVth dynasty, (Bay 1, No. 33, in the Northern Egyptian Gallery, see page 109).

On the second shelf of Wall-cases 99-109 in the Third



Head of a colossal statue of Amen-hotep III, B.C. 1450.

[Northern Egyptian Gallery, Bay 4, No. 416.]

Egyptian Room is exhibited a typical series of **portrait figures** in stone which illustrate the work of the period between the IIIrd dynasty and the Roman Period. Special attention may be given to the **head of an official** No. 186) in crystalline limestone; the figure of **Queen Teti-Khart**, a wife of Aahmes I, B.C. 1600 (No. 187, see page 113); the portion





Head of a stone figure of a priestess of the XVIIIth dynasty.  
[From the cast, No. 38,430, Wall-case 102, Third Egyptian Room.]







Limestone seated figures of Khâ-em-Uast and his wife.  
[No. 41,603, Wall-case 105, Third Egyptian Room.] XIXth dynasty.

of the head of a figure, the "heretic king," **Amen-hotep IV**, or **Khu-en-Āten**, B.C. 1420 (No. 212); the figure of **Queen Amenartās**, of the XXVth dynasty, B.C. 700 (No. 232); the seated figures of **Khā-em-Uast** and his wife (Wall-case 105,

Third Egyptian Room; see **Plate XIII**); the seated figure of **Harua**, one of the officials of **Amenartās** (No. 234); the two figures of officials of the Roman Period (Nos. 269 and 270); and the head of a priestess (see **Plate XII**).

In the Northern and Southern Egyptian Galleries among the finest examples of large statues may be mentioned the three grey granite statues of **Usertsen III**, B.C. 2330, each of which represents the king at a different period of his life (Nos. 158, 159, 160; see **Plate XXV**); the dark granite head of **Amen-em-hāt III**, of the XIIth dynasty (No. 774; see **Plate XXVI**); the red granite statue of **Sekhem-uatch-taui-Rā**, a king of the XIIIth dynasty (No. 276, **Plate XXVII**); the head of **Thothmes III**, B.C. 1550 (No. 360; **Plate XXXI**); the heads of **Amen-hotep III**, B.C. 1450 (Nos. 416, 417); the white limestone statues of an official and his wife, of very fine work (No. 565); and the granite statue of **Isis** holding a figure of **Osiris** between her wings (No. 964). The statues and



Statue of Isis, holding a figure of Osiris.

Dedicated by Shashanq, a high official.

Ptolemaic Period.

[Southern Egyptian Gallery,

Bay 28, No. 964.]

Under the Saite kings of the XXVIth dynasty a **Renaissance** took place, and for a short time painters, sculptors, and scribes modelled their works on examples drawn chiefly from the monuments of the Ancient Empire.

## CHAPTER VI.

THE KING AND HIS CHIEF OFFICERS OF STATE AND  
SUBJECTS. MILITARY SERVICE.


The **King** of Egypt was absolute master of the country, which had been given to him by the gods, and of every man, woman, and child, and of everything in it from one end to the other. He was the son of Heru-ur, *i.e.*, Horus the Great, the oldest of all the gods of Egypt, whose attributes were, at a later period, usurped by Rā, the Sun-god, and was declared to be of the very substance and essence of the god. He was believed to be a god, and was worshipped as a god, and his statues and figures were placed among the statues of the gods, and with them received the adoration of men. His word on any subject was final, his authority limitless, in his person he united the intelligence and strength of all beings in heaven and on earth; men lived by his grace only, and at a word from him they were slain. In short, the Egyptians were serfs and bondmen of the king, the counterpart, image and symbol of the god of heaven.

He possessed **five** great **names** or titles: 1. A **Horus name**, as the descendant of Horus. 2. A **Nebti name**, as representative of Nekhebit and Uatchit, the great goddesses of the South and North. 3. A **Horus of gold name**. The blood of the sun-god was supposed to be made of gold, and as the divine blood ran in the king's veins, a "name of gold" was given to him. 4. A **Suten Bāt name**, as king of the South (*Suten*) and King of the North (*Bāt*). 5. A **Son of Rā name**, or personal name of the king. Thus, the five names of Usertsen III were:

Horus name, NETER KHEPERU. This was placed in a *serekh* thus:—

The Horus name is sometimes called the "banner name"; the *serekh*, however, is not a banner, but a representation of a building of a funerary character.

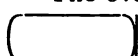


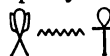


Nebti name, NETER MESTU .



Horus of gold name, ĀNKH KHEPER .



Suten Bāt name, KHĀ-KAU-RĀ .







Son of Rā name, USEKTSSEN .

The oval in which the fourth and fifth names are placed, , is called in Egyptian *Shennu*, and is commonly known as the "cartouche." It was originally circular in form, , like a signet ring, and Besh, a king of the IIInd dynasty, appears to have been the first to use the cartouche. Another common title of the king was PER-ĀA , i.e., "Great House," meaning the "house in which all men live," or the "Asylum of the Universe," "Sublime Porte," etc., which we find in the Bible under the form of "Pharaoh." The king being god never died, and he owed the property of immortality which he possessed to the "fluid of life" , *sa en ānkh*, which he obtained from Rā before his birth, for the god was believed to become incarnate from time to time, and to consort with queen after queen, so that his son might always sit on the throne of Egypt. The statues of Rā, being inhabited by his doubles, were endowed with the "fluid of life," and this they transmitted to their human counterpart, the king, by resting their hands upon his head, or by drawing them over the back of his head and down his back. The king performed the ceremonies of the "divine cult" daily, and as a result he drew from the god each day a new supply of the "fluid of life," which justified him in adopting the title "Endowed with life, like Rā, for ever,"

.

The **Queen** was called either the "woman of the god," , or the "woman of the king," , but she possessed several other titles.





The official to whom the king entrusted the administration of the country was called **Erpā** , and of almost equal authority was the **Tchat** , whose equivalent in modern times is the **Kādi**, or **Judge**.









Other high offices were **Chief Councillor**,  , the **Town Governor**,  , the **Chancellor**,  , and, of course, the chiefs of the nomes, the officers of the Treasury, Army, Works Department, Police and Law Courts, and Temples, each of



Seated figure of Qen-nefer, a prince and overseer of the palace, about B.C. 1450.

[Central Saloon, No. 556.]

whom had his own staff. Titles often bestowed by the king were **Hā** , Prince, and **Smer** , **Smer-uât**  , which mean something like "friend," and "only friend." Picturesque titles appear occasionally; thus one official calls

himself "the eyes of the king in the South, and his ears in the North," "the eyes of the king in Thebes," etc. In the **priesthood** were the following grades: 1. The *neter hen*, or servant of the god ; 2. The *tef neter*, father of the god ; 3. The *āb*, libationer  ; 4. The *Kher heb*, or "Lector," or "precentor"    , etc. There were several

kinds of minor priests, *e.g.*, the *hen ka*, or priest of the Ka, the *sem*, or *setem*, the *āmm ās*, the *āmm khent*, and the ministrants in general. The title of the **high priest of Memphis** was "Ur-Kherp-hem," *i.e.*, "Great Chief of the hammer," in allusion to his being priest of Ptah, the Blacksmith-god of Memphis; that of the **high priest of Heliopolis** was "Ur-maau," *i.e.*, "great seer"; and that of the **high priest of Thebes** was "Chief prophet of Amen-Rā." Among the civilians the **Scribes** played the most prominent part in the administration of the country, and in all periods both "royal scribes" and "scribes" held many high offices, especially in connection with the Treasury, and with institutions which possessed large properties, such as the great temples of Heliopolis, Memphis, Saïs, Bubastis, Abydos and Thebes.

**Military service.**—The Egyptian was neither a fighting man nor a soldier by nature, and except for a few comparatively short periods in her history, Egypt never had an **Army** in the sense in which the word is used by Western Nations. The Egyptian hated military service, and in any conflict which resembled war he generally ran away. When a hostile force threatened the country, the head of each nome






Statues of Māhu, a director of Works, and Sehta, a priestess of Hathor, B.C. 1350.

[Central Saloon, No. 637.]

collected a number of men from his district, and armed them as well as he could, and then sent his contingent to some place appointed by the king. Individual nobles also, no doubt, sent companies of men more or less armed from their estates to fight the king's battles. The peasant, or *fellah*, was then, as now, a formidable opponent in a fight, when armed with a stout stick, or club, especially when he could fight under cover or behind a wall; but anything like organized resistance terrified him, and rendered him useless. On the other hand, the native of the Sûdân was a very fine fighter, and whenever it was possible Pharaoh stiffened his troops with regiments of Blacks. Thus, if we may believe the account of Unâ, the commander-in-chief of Pepi, a king of the VIth dynasty, his army contained Blacks from every great province of the Sûdân, and numbered "many times ten thousand." In the Asiatic campaigns, which produced such great spoil for Egypt, the organizers of these wars, which are better termed "military raids," and the finest fighters in them were either Blacks, or of Sûdânî origin. Egypt had only need of soldiers in the strict sense of the word when it was necessary to suppress sudden rebellions in the provinces, or to compel tributary kings to pay what was due from them, or to provide escorts to Government trading expeditions. In times of peace the troops of the militia laid down their clubs, bows, daggers, and spears, and worked at their trades or cultivated the fields. Military exercises, drillings, manœuvres, etc., there were none.

The Predynastic Egyptian warrior armed himself with a short, stout stick; later it was weighted at one end with a piece of flint or stone, and so became a kind of **club**. A flat piece of flint, or stone, with a roughly-formed cutting edge, bound to a stick by thongs of leather, served as an **axe**. Double-headed axes were also known, and **knives**, **spear-heads**, arrow-heads, etc., were commonly used.

The **equipment** of the soldier of the Ancient Empire was simple. He wore a sort of skull **cap**, of leather (?), with a feather or two stuck in the top; he fought with a **club** , or **mace**, and a **bow** , carrying his **flint-tipped arrows** in a leather quiver slung over his back, and he caught the blows and arrows of his foe on a large **leathern shield**, which was sometimes ornamented with the badge of his master or his family. At a later period he wore a **leathern shirt** to protect his body, and he added to his arms a long **spear**, a knife, or **dagger**, with a curved blade , and some-

times a **battle-axe**. The equipment of the mercenaries of a still later period differed in many details from that of the native Egyptian. (For examples of bows, arrows, daggers, spears, etc., see Table-case B in the Third Egyptian Room.)

The **horse** and **chariot** were unused in Egypt before the kings of the XVIIIth dynasty began to make conquests in Western Asia. At a comparatively early period the Egyptians began to fortify their towns with walls and strong gates, and in the XIIth dynasty King Usertsen III erected a series of **forts** in the Second Cataract to prevent the Nubians from descending the river and laying Egypt waste. One strong fort was built near Buhen (Wâdî Halfah), another on the island now called Jazīrat al-Malik, one at Semnah, and another exactly opposite at Kummah. The walls were built of mud bricks, many feet thick, and long slopes cased with stone were built against them. Within each enclosure were series of chambers for storehouses and barracks, and at one corner a small temple, dedicated to the chief god of the district. Another series of forts was built on the frontier between the north-east line of the Delta and Syria, generally of great strength.



The geographical position of Egypt made it unnecessary for her to possess a **navy**, and, moreover, the peasants were as little fitted to become sailors as soldiers. The most important sea-fight in which the Egyptians took part was the engagement in which Rameses III (B.C. 1200, or later) vanquished the confederation of Libyan tribes. This king built war-ships, and manned them with crews from the seafaring peoples of the Mediterranean, and he succeeded in gaining a signal victory by sea and land over his enemies.



## CHAPTER VII.

EGYPTIAN RELIGION. EARLY BELIEF IN SPIRITS, FETISHES, COMPANIES OF GODS. THE WORD FOR GOD AND "GOD." LIST OF GODS. POLYTHEISM. ONENESS OF GOD. LEGENDS OF THE GODS. OSIRIS AND THE RESURRECTION. THE JUDGMENT. THE OTHER WORLD. DOCTRINE OF RETRIBUTION. AMULETS.

**Predynastic Religion.**—From the evidence derived from a number of Predynastic graves it is perfectly clear that the Predynastic Egyptians believed in a future life; for otherwise they never would have buried with the dead food and flint weapons, etc., for the chase in the Other World. Whether they believed that the future life would be eternal cannot be said; but they certainly hoped that it would resemble the life on this earth.

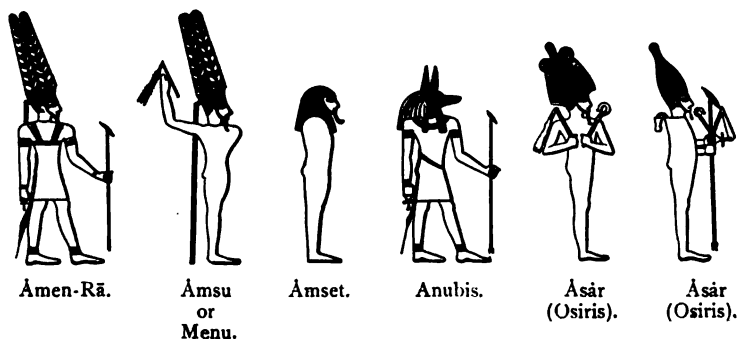
**Dynastic.**—The religion of the ancient Egyptians was of African origin, and in the earliest times had much in common with that of many of the peoples and tribes who live in Equatorial Africa at the present day. Earth, air, sea and sky were believed to be filled with spirits, some of whom were occupied in carrying on the works of nature, and others in aiding or injuring man upon earth. Every object, both animate and inanimate, was inhabited by a spirit, which could assume any form it pleased, and occupy the body of any man, woman, quadruped, bird, fish, insect, reptile, tree, etc. The incarnations of certain of these spirits became gods at a very early period, *e.g.*, the hippopotamus,<sup>1</sup> crocodile, lion, bull, ram, dog-headed ape, dog, wolf, jackal, ichneumon, hawk, vulture, ibis, swallow, dove, and heron, certain kinds of snakes, uraeus, frog, beetle, grasshopper, mantis, and several kinds of fish. All the above were regarded as powers of good from the earliest to the latest times. On the other hand, certain animals, *e.g.*, gazelle, the animal which is the symbol of Set, , or , the hyaena, the lynx, the scorpion, the turtle, were incarnations of powers of evil. The heavenly bodies were regarded as powers of good, probably, in the

<sup>1</sup> See the flint hippopotami, crocodile, cow's head, fish, etc., in Table-case M (Third Egyptian Room).

earliest times ; but the scorching heat of the sun, lightning, hurricanes, storms, flood, darkness, mist and fog were regarded as manifestations of spirits hostile to man.

In addition, the primitive Egyptians fashioned symbols of spirits, much in the same way as the native of Central Africa makes "fetishes."<sup>1</sup> All these they worshipped because they admired some quality or attribute in them, or because they feared them ; and the religion of the earliest period consisted of the performance of rites and ceremonies which had for their object the propitiation of them. Men gave gifts to the incarnations of the spirits to persuade them to withhold the evils which they might inflict upon them, and to protect them from every calamity ; moreover, they appealed to them as possessing the same feelings and passions as human beings. The dead were assumed to enjoy a renewed existence in the Other World, probably with benevolent spirits ; it is quite certain that this belief was current among the primitive Egyptians, at least among those who lived during the latter half of the Neolithic Period. Every district and every large city or town had its own spirit or object of worship, and most of the gods of Egypt of the Dynastic Period were selected from them ; often, no doubt, their names were changed, and their attributes added to.

At a very early period an attempt was made to group the gods into families containing husband, wife, and son ; these are usually called **triads**, examples of which are : Amen-Rā, Mut and Khensu at Thebes ; Ba-neb-Ṭet, Hāt-meḥit and Ḥeru-pa-khart at Mendes ; Ptah, Sekhet and I-em-ḥetep at Memphis. Another attempt to group the gods resulted in the **Ennead** or **Company** of nine or more gods.



<sup>1</sup> The word "fetish" is derived from the Portuguese *feitiço*, "a charm."



Asar-Hapi  
(Serapis).



Atmu.



Bennu.



Bes.



Hapi  
(Nile-god).



Hapi.



Horus.



Heru-pa-khart  
(Harpokrates).



Kheperá.



Khnemu.



Khensu.



Menthu-Rá.



Nefer-Tem.



Ptaḥ.



Ptaḥ-Seker.



Qebḥsennuf.



Rā-Heru-Khuti  
(Rā-Harmakhis).



Reshpu.



Reshpu.



Seb  
(Ḳeb).



Sebek.



Seker.



Set.



Teṭ.



Tehuti  
(Thoth).



Tuamutef.



Anit.



Ankhāt.



Anket.



Ast  
(Isis).



Het-Heru  
(Hathor).



Het-Heru  
(Hathor).



Het-Heru  
(Hathor).



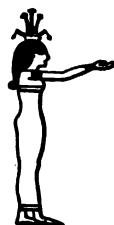
Qeṭesh.



Maāt.



Menhet.



Mert.



Mut.



Nebt-het  
(Nephthys).



Nebt-het  
(Nephthys).



Nekhebit.

Net  
(Neith).

Nut.



Renenet.



Satet.

Sesheta  
(Sefekh-ābui).

Sekhet.





Serqet.

Taurt  
(Thoueris).

Uatchit.









Urt-Ĥekau.

At Heliopolis, the On of the Bible, the priests proclaimed the existence of three Companies of the gods. The first Company was called the "Great" , the second the "Little" , and the third had no special title; these Companies represented the gods of heaven, earth, and the Other World respectively. When all three companies were invoked they were represented thus:

. The gods of the


Great Company were: Temu, Shu, Tefnut, Seb, Nut, Osiris, Isis, Set, Nephthys; Khenti-Āmenti, Rā, Horus, and Uatchit were sometimes added. The gods of the Little Company were: Rā, Ām-Ānnu, Ām-Āntchet, Ām-Ĥet-Serqet, Ām-neter-Ĥet, Ām-Ĥetch-paār, Ām-Saḥ, Ām-Ṭep, Ām-Ĥet-ur-Rā, Ām-Unnu-resu, and Ām-Unnu-meḥt.


The common Egyptian word for God and god is NETER , which is symbolized by the sign ; goddess is


NETERT ; the plurals are NETERU  or  "gods," and NETERIT  "goddesses."

The original meaning of the word NETER is unknown, but in the Dynastic Period it probably meant "high, exalted, sublime, divine, godlike," etc.

The following are some of the principal gods and goddesses, and the visitor will find an unrivalled series of figures of most of them in bronze, wood, stone, etc., exhibited in Wall-cases 119-132 in the Third Egyptian Room. Full descriptions will be found in the *Guide to the Third and Fourth Egyptian Rooms*, pp. 116-168:—



ĀSAR, Osiris, , the man-god who rose from the dead, was deified, and became the king of the Other World and judge of the Dead.


ĀST, Isis, , the sister-wife of Osiris.


SET , the principle of Evil, and opponent of Osiris.

NEBT-HET, Nephthys, , the wife of Set.


ANPU, Anubis,  , the Dog-god, or Jackal-god, son of Set.


ĀP-UAT  , the Wolf-god, a friend and companion of Osiris.


HERU, Horus, , existed in several forms, *e.g.*, Horus the Elder (Arouëris), Horus the Blind, Horus the Child (Harpokrates), Horus, son of Osiris, Horus, son of Isis, etc.


NU , god of the primeval watery mass out of which the world was made.

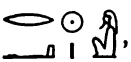
HĀPI  , the Nile-god.

KHEPERÀ , the creator of the universe  
whose dwelling was Nu.


TEHUTI, Thoth, , who created the world and all  
things in it by a word.


KHNEMU , who assisted in carrying out the  
work of creation.


PTAH , who assisted Khnemu in the work of  
creation.


RA , the Sun-god.


SEB (KEB) , the Earth-god.


SHU , the god of the air.

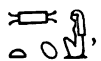
HET-HERU, Hathor, , a sky-goddess, who existed in  
seven forms.


NUT , a sky-goddess.


TEFNUT , a rain-goddess.


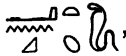
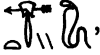


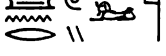
NEKHEBIT , the great goddess of the South.


UATCHIT , the great goddess of the North.


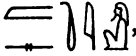
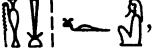

NET, Neith, , the self-created goddess of Sais, who  
existed in four forms.

BAST , the great goddess of Bubastis.

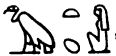
MENU, or ÂMSU , god of virility and generation.


BES ,  
 ANQET ,  
 SATIT ,  
 TETUN ,  
 MERUL , or  
 MENRUIL  } gods of the Sûdân.


TEMU , the Man-god, who always appears  
 in human form.

HĀP ,  
 MESTHĀ ,  
 QEBHSENNUF ,  
 TŪAMUTEF  } The divine sons of  
 Horus, son of Osiris,  
 who assisted their  
 father in performing  
 the ceremonies con-  
 nected with the  
 mummifying and  
 burial of Osiris.


ĀMEN , or ĀMEN-RĀ , the great  
 god of Thebes.

MUT , the female counterpart of Āmen-Rā.

KHENSU , the son of Āmen and Mut. Like  
 Horus he had seven forms.

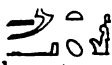
IUSĀASET , a goddess of Heliopolis.


I-EM-ĤETEP (Imouthis) , a deified phy-  
 sician of Memphis.

SEKER , god of the dead of Memphis.




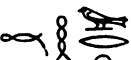
NEFER-TEM , a god of Memphis.  
The lotus was his symbol.


MAAT , goddess of wisdom, right, truth, law, order, etc.

SESHETA , goddess of literature.

MESKHENIT , goddess of birth.


RENENIT , goddess of fertility, the harvest, etc.

MEH-URIT , a very ancient sky-goddess.

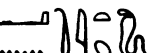
SEKHET , a fire-goddess, the female counterpart of Ptah.


TA-TENEN , a very ancient earth-god.


MENTHU , an ancient war-god.

ÂTEN , the god of the solar disk.

## FOREIGN GODS AND GODDESSES.

ÂNTHÂT , a goddess of Syrian origin.


ÂNTHRETHÂ , goddess of the Kheta.

ÂSTHÂRETHIT , **Ashtoreth**, a goddess of Syrian origin.


QETESH , goddess of Syrian origin.


KENT , a goddess of Syrian origin.

AASITH , a goddess of the Eastern Desert.

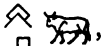
BĀIRTHĀ , *i.e.*, Beltis, counterpart of Ba'al Sephôn.

BĀR , *i.e.*, "**Baal**," a Syrian war-god.

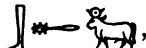
RESHPU , god of the lightning and thunder-bolt.

SUTEKH , one of the chief gods of the Kheta and Syrians.

## ANIMAL-GODS AND GODDESSES, ETC.

HĀP , the **Apis Bull**.

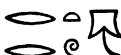
MER-UR , the **Mnevis Bull**.


BAKHA , the **Bachis Bull**.

BA , the Ram-god.

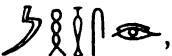
SEBEK , the Crocodile god.

TA-URT 


RERIT 



ĀPIT 


SHEPUIT 


MA-HES , the Lion-god; lion-goddesses were numerous, *e.g.*, Sekhet, Pekhth, Tefnut, etc.

} The Hippopotamus-goddesses.

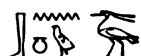







MAFTET , the Lynx-goddess.









BAST , the Cat-goddess; the word for "cat" was  
*Mâu* .

















ÂNPU , the Dog, or Jackal-god.

APUAT , the Wolf-god.

KHATRU , the Ichneumon-god.

The following **birds** were sacred: The phoenix, *Bennu* ; the vulture, *Neriu* ; the hawk, *Bâk* ; the hawk of gold, *Bâk en nub* ; the divine hawk, *Bâk netri*, ; the ibis, *Habu* ; the swallow, *Ment* ; the goose, , of which there were several kinds; etc.

The following **reptiles** and **insects** were sacred: the turtle, *Āpesh* , or *Sheta* ; the snake, *Sa-ta* ; the scorpion, *Serk* ; the *Āpshait* beetle, ; the "praying mantis," *Ābit* ; the grasshopper, *Sanehemu*, ; *Kheprerâ* the beetle, *Scarabaeus sacer*, .

The following **fish** were sacred : The *Abtu*    ; the *Ant*   , which announced the rise of the Nile ; the *Āha*   ; the *Āt*   ; the *Utu*   ; the *Mehit*    ; the *Nār*   ; etc. Classical writers mention the Oxyrhynchus, the Phagrus, the Latus, the Lepidotus, the Silurus, the Maeotes, etc., but authorities differ in their identifications.

**Number of the gods.**—As every district, city, town, and village possessed a god, with a female counterpart and a son, and also a being of evil, or devil, to say nothing of the creatures who, in modern times, would be called vaguely “spirits,” or “fairies,” it follows that the “gods” of the Egyptians must have been very numerous. The names of a great many have been lost, but about 200 gods are mentioned in the Pyramid Texts, about 480 in the Theban Recension of the Book of the Dead, and about 1,200 in the various works which deal with the Other World ; a total of about 2,200 names has been noted. The Egyptians tried to reduce the large number of their gods by declaring that their gods were merely *forms* of the great Sun-god Rā, who was said to have “created the “names of his members, which became the gods who are in the “following of Rā” (Book of the Dead, xvii, 11). The Egyptian system of **Polytheism** (not Pantheism) appears to have been well suited to the early conditions of the country, but several facts make it certain that attempts were made by the priests to give their religion a distinctly monotheistic character. The results of their endeavours in this respect find expression in many texts. Under the Ancient Empire we read in the Pyramid Texts of a God who was the lord of heaven, who gave life to the dead, and who was entirely different in every way from the “gods.” In Moral Precepts we have such phrases as : “The things which God doeth cannot be known.” “The eating “of bread is according to the plan of God,” *i.e.*, a man’s food comes to him through the Providence of God. “Labour in “the field which God hath given thee.” “God loveth obedience “and hateth disobedience.” “Verily a good son is the gift of “God.” “God is the righteous Judge.”<sup>1</sup> “Wrong not thy “mother lest she lift up her hands to God, and He hear her

<sup>1</sup> From the Precepts of Ptah-ḥetep and the Maxims of Khensu-ḥetep.



existed an immense mass of water wherein lived the god Nu. He felt the desire to create this universe, and his heart, or intelligence, who was called Thoth, spake a word expressing this desire, and the world came into being. The first act of creation was the appearance of the sun from out of the water ; the light separated the heavens from the earth, and the sky was placed upon four pillars  $\text{YYY}$ , which marked the cardinal points.





The god Khnemu fashioning a man on a potter's wheel which he works with his foot. Behind stands Thoth, marking the years of his life on a notched palm branch.


**Creation of gods.**—According to the priests of On, the god Kheperā, a form of Rā, who was self-begotten and self-produced, fashioned a god and a goddess out of the matter of his own body, and these became the parents of a number of other gods and goddesses, *e.g.*, Osiris and Isis, Set and Nephthys, Horus and Anubis, etc. The priests of Hermopolis declared that Thoth was the primeval god, and that the gods he created were Nu and Nut, Hēhu


and Hehüt, Kekui and Kekuit, Kerh and Kerhit. The first pair represent the watery mass out of which everything came; the second, indefinite time, or eternity; the third, darkness; and the fourth, night. The priests of Saïs taught that their goddess Net (Neith) was self-begotten and self-produced, that she was the mother of Rā, the Sun-god, and at the same time a virgin-goddess.

**Creation of men.**—According to a very old legend, mankind was divided into four races: 1. RETH, or

REMT, *i.e.*, "Men," ; these were the Egyptians.

2. ĀAMU , or the peoples of the Eastern Desert.

3. THEMEHU , *i.e.*, the Libyans. 4. NEĤESU

, *i.e.*, the black and brown peoples, and Negroes

and Negroids, of the Sūdān. The Egyptians or "Men," were formed out of the tears which fell from the Eye of Rā; these dropped upon the members of his body and then turned into men and women. The Libyans came into being through some act of the Sun-god in connection with his Eye, and the Āamu and the Neĥesu were descended irregularly from Rā. Another legend declared that man was made out of potters' mud on a wheel by Khnemu, the ram-headed god of Philæ.

**Destruction of mankind.**—After Rā had been reigning for a considerable time, men and women began to speak contemptuously of him, and to blaspheme him. Rā assembled the gods and took counsel with them, and, as the result, he sent forth his Eye among mankind in the form of the goddess Hathor, who destroyed men from off the earth with the exception of a small company. The goddess Sekhet assisted in the slaughter, and for several days wandered about Egypt wading in pools of men's blood. At length Rā was appeased, and he stopped the work of slaughter; but he was weary of man, and determined to withdraw himself from the management of his affairs. After taking further counsel with the gods he retreated to a newly-constituted portion of heaven, and created there the **Sekhet-ĥetepet**, or **Elysian Fields**.

According to another legend preserved in the CLXXVth Chapter of the Book of the Dead (Papyrus of Ani, No. 10,470), a general destruction of mankind was caused by **the Flood**, which was brought upon the world by the god Temu, who announced his intention of destroying everything in it, and of

covering the earth with the waters of the primeval ocean Nu. The flood appears to have begun at Henensu, in Upper Egypt, the Khânês of Isaiah xxx, 4, and the Herakleopolis of the Greeks, and to have submerged all Egypt. All life was destroyed, and the only beings who survived were those who were in the "Boat of Millions of Years," *i.e.*, the Ark of the Sun-god, with the god Temu. The mutilated state of a large portion of the text makes it impossible to piece the details together, but it seems that, after the earth was covered by the Flood, Temu sailed over the waters to the Island of Flame, and took up his abode there. Subsequently he was succeeded by Osiris, whose authority was disputed by Set, the god of evil; but eventually Set was overthrown, and Osiris ruled triumphantly.

**The Legend of Horus and Set.**—In very early times legends were current concerning the great fight which took place between Horus the Great, the Sun-god, the god of day, light, life, and of all physical and moral good, and Set, the god of night, darkness, death, and of all physical and moral evil. Set succeeded in carrying off the Eye of Horus, *i.e.*, the Sun, and tried to devour it, but the Eye of Horus inflicted a deadly wound on Set, and cut off and carried away one of his thighs. At length Thoth, the intelligence of Rā, interfered, and made an arrangement between the two combatant gods, whereby the day (Horus) was to be a certain length, and the night (Set) likewise, and neither was to destroy the other. Because of this decision Thoth was called "Āp rehui," or "Judge of the Combatants." Now the moon was the second, or left, eye of Horus the Great, and it was much persecuted by Set during fourteen nights of every month. Each night Set succeeded in cutting off a piece from it, and at length no moon was left. Thoth, however, made new moons, which he placed in the sky month by month, and thus frustrated the evil deeds of Set. On one occasion Set was wandering about the sky in the evening and found there the crescent, or new moon, which he immediately swallowed, but he was eventually made to disgorge it by Thoth, who was watching over it. At a later period, when the moon was identified with Osiris, the enmity of Set was transferred to Osiris, and the legend entered upon a new phase; Osiris became the symbol of moral good, and Set of moral evil and wickedness.

The views held by the Egyptians about Osiris from about B.C. 3800 to the Roman Period may be thus summarized :—**Legend of Osiris.**—Osiris, in Egyptian ASĀR



𓂏, was once a king who reigned in the south of Egypt ; his sister-wife was called **Isis**, in Egyptian **AST** 𓂏, and their son **Horus**, in Egyptian **HERU** 𓂏. He did great good to all his people, and taught them the arts of agriculture, and made good laws for them, and ruled them justly. Now Osiris had a twin brother called **Set** 𓂏, the **SETH** of Plutarch, who was very jealous of him, and who lost no opportunity of undermining his authority and reviling him, for he wished to see Osiris removed from his path, so that he might seize his brother's throne and wife. At length, by a stratagem, he managed to kill Osiris, by drowning him in the



Osiris rising from the sarcophagus with "life" in each hand. On each side are two of the children of Horus.

Nile. The river, however, carried the dead body of Osiris to the papyrus swamps in the Delta, where the waters deposited it on the lower branches of an acacia tree, which grew up round it and concealed it. Isis discovered, by magical means, where her husband's body was, and went to the place and took possession of it. Wishing to visit her son Horus, so that she might urge him to take vengeance on Set, she hid the body in a secret spot, and went off to the city of Buto to Horus. During her absence, Set found the body one night when he was out hunting, and recognizing it, he tore it into fourteen pieces, which he scattered about the country. Isis, having heard what Set had done, set out and collected the portions of the body of Osiris, and wherever she found one of them she buried it, and built a shrine over it.

Now Isis was a great enchantress, and she learned from Thoth the knowledge of magical ceremonies and of most potent words of power. She was able to transform herself into any kind of creature, and to travel through earth, air, fire, or water with equal ease. Instructed by his mother, Horus, with the assistance of a number of his "followers," performed a series of ceremonies connected with the burial of his father, which had the effect of raising Osiris from the dead, and of establishing him as king in Amenti, *i.e.*, the "Hidden Place," or the Other World. When this was done, Osiris appeared to Horus and urged him to avenge him on Set, and shortly afterwards a great fight between Horus and Set took place. Set was defeated and, according to the XVIIth Chapter of the Book of the Dead, mutilated by Horus, who suffered no injury whatsoever. The great fight took place near the modern city of Asyût, and lasted three days; each god fought in the form of a wolf or bear. (Fourth Sallier Papyrus in the British Museum.)

The cult of Osiris is as old as Dynastic Egyptian civilization, and, from the earliest to the latest times, he was regarded as the god-man who suffered, died, rose again, and reigned eternally in heaven. He was the "King of eternity, lord of the everlastingness, the prince of gods and men, the god of gods, king of kings, lord of lords, prince of princes, the governor of the world, whose existence is everlasting" (Papyrus of Ani, Plate I). To the Egyptians Osiris was the god who "made men and women to be born again,"

 , who made them to rise

from the dead, and bestowed upon them everlasting life; he was, in all times, the cause of their resurrection, and was also the **resurrection** itself. He was both god and man, and could sympathize with them in sickness and death, and the idea of his human personality brought them comfort. The confidence with which men looked to him as a being who knew neither decay nor corruption is best expressed in the words of a text on coffin No. 22,940 (Wall-case No. 40, First Egyptian Room). "Homage to thee, O my father Osiris! Thy flesh suffered no decay, worms touched thee not, thou didst not moulder away, withering came not on thee, and thou didst not suffer corruption; and I shall possess my flesh for ever and ever, I shall not crumble away, I shall not wither, I shall not become corruption."



fact to the gods of his company, and then the soul of the deceased was taken by Horus into the presence of Osiris, who rewarded him according to his deserts. Before the weighing of the heart took place the deceased was obliged, presumably, to pass along the Hall of Osiris, and to make the **Negative Confession** before the Two and Forty Assessors of the Dead, "who tried sinners, and fed upon their blood, on the "day when the lives of men are reckoned up in the presence of "the Good Being" (Osiris). Apparently each of these beings



The Judgment of Osiris, from the Book of Gates.

- A Osiris seated on a throne with nine steps.
- B The scales in which the hearts of the dead were weighed.
- C The pig, symbol of evil, in a boat under the charge of an ape, the companion of Thoth.
- D Anubis, the god of the tomb.
- E Heads of gazelle, typical of the enemies of Osiris.

asked him the question : "Hast thou committed such and such "a sin"? For his answers, as given in the Book of the Dead (Chapter CXXV), take these forms :—

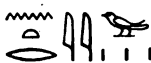
- "Hail, Long-strider, coming from Annu, I have not "committed iniquity.
- "Hail, Eater of shades, coming from Qerti, I have not "stolen.
- "Hail, Bad-face, coming from Re-stau, I have killed "neither man nor woman.

"Hail, Flame, advancing and retreating, I have not  
"robbed God.

"Hail, Uamemti, coming from the house of slaughter, I  
"have not committed adultery.

"Hail, Two-horns, coming from Sals, I have not  
"multiplied words overmuch."

The **forty-two sins** enumerated in the Negative Confession represent the chief sins abominated by the Egyptians under the XVIIIth dynasty.

The texts connected with the examination of the dead show that the Egyptian **idea of sin** was different from that of Western nations. With the Egyptian the commission of sin was regarded merely as a breach of the ritual law, or of the law of the community, and could be atoned for by the payment of goods or possessions; this payment once made, the law-breaker considered that he was free from all obligation, real or moral. The idea of **repentance** finds no expression in Egyptian texts, and, curiously enough, there is no word in Coptic for "repentance." The translators of the New Testament from Greek into Coptic were obliged to use the Greek word *μετάνοια*. From the earliest times the Egyptians appear to have believed firmly that the righteous would be rewarded in the Other World, and the wicked punished, but there is no definite statement on this point in the texts until the XIXth dynasty, when the **doctrine of retribution** is clearly expressed. In the Second Part of the "Book of Gates" a number of beings are described as "those who worshipped Rā upon earth, who spake words of power against the Evil One (Āpep), who made offerings to Rā, and burnt incense to their own gods." Other beings are described as "those who spake truth upon earth, and who did not  
"approach false gods" . In return for this Rā

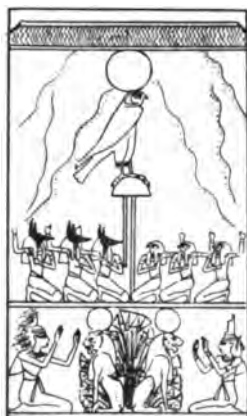
gave to them food and drink which should never fail, and decreed that their souls should never be hacked in pieces. Close by, in the same section of the work, are mentioned the "rebels against Rā, who blasphemed the god when they were upon earth, who thrust aside right, and cursed the god of the horizon." As punishment for these deeds Rā decreed that they should be bound in chains, that their bodies should be cut in pieces, and their souls destroyed.

The **rewards of the righteous** were, moreover, graduated, for when Osiris decreed that such and such a soul was to receive an estate in his kingdom, the land measurers of

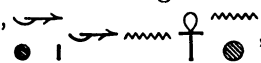
heaven took their measuring ropes with them, and going into the Elysian Fields measured out for those who were deemed righteous plots, which varied in size according to their merits. According to another view the blessed lived always with the Sun-god in his boat, and travelled with him across the sky day by day. The "gods" in heaven spent their lives in ministering to their god Osiris, or Rā, and in performing his commands, and the duty of a certain number of them consisted in singing to him and praising him at dawn and at sunset. The spirits and souls of




The holy Ape-gods singing hymns of praise to Rā at sunrise.






The Jackal-gods and the Hawk-gods singing hymns of praise to Rā at sunset.

the righteous, in their glorified bodies, became "beings and messengers" of God, and they sat on the great throne by his side. They wore the finest raiment, and white linen garments and sandals, they ate of the "tree of life" , and sat with the great gods by the side of the Great Lake in the Field of Peace, their bread and drink never grew stale, they neither thirsted nor hungered, and they enjoyed celestial figs and wine. In one portion of the kingdom of Osiris the blessed cultivated the divine plant Maāt, whereon both they and Osiris lived, and eating the same food they became one with him, and shared with him his attributes of divinity, incorruptibility, and immortality.


**The wicked** who were in the Other World consisted of two classes: 1. The **enemies of Rā**, the Sun-god. 2. The



**enemies of Osiris**, *i.e.*, the souls of sinful men and women. The former were gathered together each night and did their utmost to prevent the sun rising morning by morning, but they were always seized by the angels of Rā and dragged by them to the eastern portion of the sky, where they were cast into the fiery caldrons of the god and consumed in their flames. The heavy mists and clouds of the morning represented the smoke of these caldrons, and the red glare of dawn was the reflection of their flames. Opinions differed as to the way in which the enemies of Osiris were disposed of. According to some, those who were condemned in the Judgment were devoured by the monster **Ām-mit**, the "**Eater of the Dead**"; but others held that they were dragged to the divine block of doom ,

where they were beheaded by the headsman of Osiris, called

**Shesmu**   . Sometimes their bodies were hacked limb from limb by him, and sometimes they were seized upon by the "Watchers," who "carry slaughtering knives, and have cruel fingers," and cut the dead into pieces, which were thrown down into pits of fire, or into the great Lake of Fire. Here at one corner sat a monster who swallowed hearts and ate up the dead, himself remaining invisible; his name was "Devourer for millions of years."

The **judgment of souls** took place at midnight, and the righteous were rewarded, and the condemned punished before a new day began. The souls of all those who had died during the day were judged that day, and their cases disposed of finally; **eternal happiness** was decreed for the blessed, and **annihilation, not everlasting punishment**, for the wicked. In late times there are passages in the texts which suggest that certain souls who set out from this world for the kingdom of Osiris failed to reach it, either because the amulets which were buried with their bodies were not sufficiently powerful, or because their offerings to the gods were too few when they were on earth. There is no evidence that such souls were believed to suffer, or that the portion of the Other World beyond which they had been unable to proceed was a sort of **purgatory**. They dwelt in darkness during the greater part of each day, but the Sun-god passed among them each night, and spake words on which they lived until the next night; when he departed they wept as the doors of their abode closed on them, and shut him from their sight.

The views of the Egyptians about the position of **heaven**, PET , and the Other World changed in different periods.

In the earliest times heaven was believed to be situated above the large, flat rectangular slab of iron (or alabaster?) which formed the sky. This slab was supported on four pillars, which were kept in position and presided over by the four sons of Horus, Mesthâ, Hâpi, Tuamutef, and Qebhsennuf. These four gods sat on pillars, which, subsequently, were regarded as the **four cardinal points**. The stars were believed to be hung from the slab by hooks through holes, , like lamps from a ceiling. The righteous ascended to this heaven by means of a ladder. Osiris himself was obliged to use a ladder, and Horus and Set held each one side of the ladder , and assisted him to mount with their fingers. The models of ladders and of the two forefingers which are found in tombs commemorate this event.

The name given to the **Other World** was **Tuat** ★  .

This region was not *under* the earth, or deep in it, but ran parallel with Egypt, which formed one side of it. A river flowed through the whole length of it. On the other side of the river was a range of mountains, and outside this was the great celestial ocean which surrounded the world. The Tuat was a valley which in the XIXth dynasty was believed to begin near Thebes, at Manu, the Mountain of Sunset, and, stretching northwards as far as Saïs, bent round towards the east until it reached the region of Annu (On), when it turned to the south and continued until it ended at Bakhet, the Mountain of Sunrise. The Tuat was divided into ten sections, and had a vestibule at each end of it, and in the XIXth dynasty it included the local kingdoms of the dead of Thebes, Abydos, Herakleopolis, Memphis, Saïs, Bubastis, and Annu. Each section was guarded by a massive gate, with battlements, but its door flew open before the Sun-god as he traversed the Tuat nightly in his boat. According to one legend there was a small passage at Abydos called "Peka," *i.e.*, the **Gap**, which connected this world with the Tuat; and according to another there was a similar passage at Thebes. Be this as it may, the souls of all those who had died during the day assembled in the passage each evening and endeavoured to obtain a seat in the solar bark as the god passed by. In its passage the boat passed the kingdom of Osiris; those who preferred a

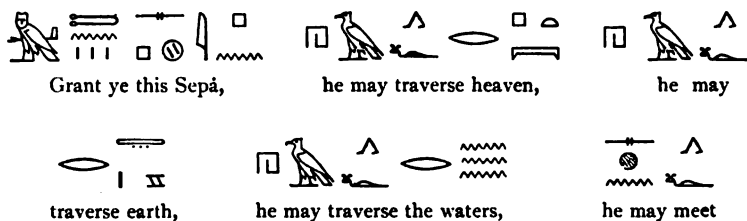
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material heaven disembarked at that spot, and those who desired to become like Rā and to be with him remained in their places in the boat. For all souls, however, there was an examination of their credentials, and those who were not provided with amulets, and with formulas and words of power, were ejected.





**Recognition of Friends.**—From the statements made in papyri and on coffins there is no doubt that the Egyptians believed that they would know and recognize each other in the Other World, and would enjoy intercourse with their relatives and friends. In the Papyrus of Anhai (B.C. 1040), we see this lady meeting her father and mother in the Sekhet-hetep, or Elysian Fields, and sailing with her husband in a boat on one of the canals; in the Papyrus of Ani (B.C. 1500) we see the deceased seated with his wife Thuthu playing draughts; and the scribe Nebseni (B.C. 1550) says: "I have seen the Osiris (*i.e.*, his father), and I have recognized my "mother." In the Book of the Dead (Chapter LII) the deceased prays: "May my ancestors, and my father and mother be given "unto me as guardians of my door, and for the ordering of "my territory," and in Chapter LXVIII he declares that he shall have authority over his workmen and workwomen just as he had upon earth. On a coffin of the XIth dynasty (B.C. 2600) at Cairo the gods Rā, Tem, Seb, and Nut are implored to grant the "gathering together of the ancestors "and kinsfolk of Sepā in the Other World," in the following words: "Let him traverse heaven, and earth, and the waters, "let him meet his ancestors, and his father, and his mother, "and his sons and daughters, and his brethren and his sisters, "and his friends both male and female, and those who have "been as parents to him (*i.e.*, uncles and aunts), and his "kinsfolk (*i.e.*, cousins or connexions), and those who have "worked for him on earth, both male and female, and the "woman whom he hath loved and known."<sup>1</sup> In the second

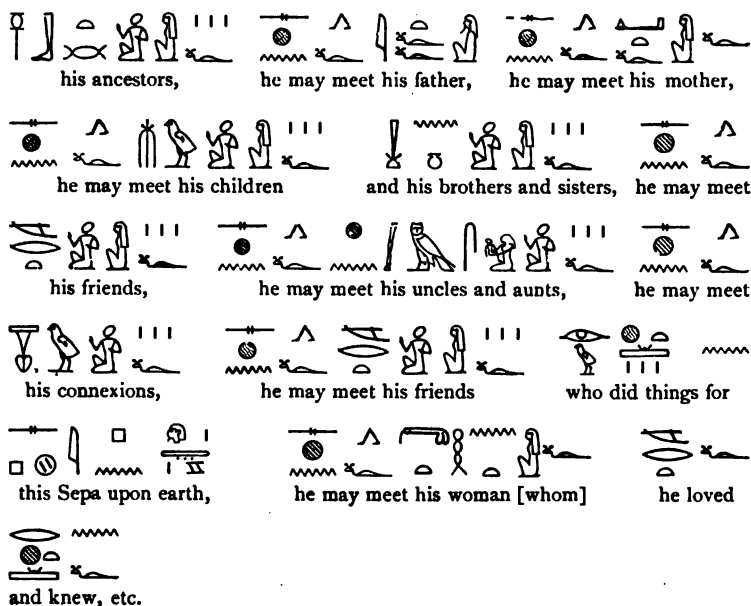
<sup>1</sup> The text of this extract reads:

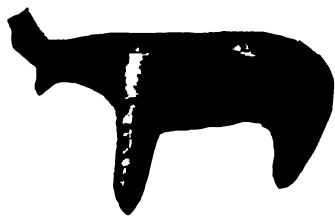


portion of the text it is declared that all these shall come forth to meet Sepà on his arrival in the Other World, and that they shall bear in their hands their staves, and their mattocks, and their ploughshares, and their clubs, so that in the event of any attack being made upon him by any hostile god, they may deliver their kinsman forthwith.

The use of **amulets** played a very large part in the Egyptian religion. They were generally made of stones and other materials believed to possess magical properties, which their wearers were supposed to acquire. A fine collection of Egyptian amulets is exhibited in the Fourth Egyptian Room (Table-case F), where examples of every authorized shape and kind will be found. In connexion with these the unrivalled **collection of scarabs** should be examined (Table-cases D, E, G, I).

The following are the principal amulets mentioned in funerary texts or found in tombs with, or on, the bodies of the dead: The **scarab**, or **beetle**, *kheprer*   , was the symbol of the god Kheperà, and represented generation, new life, virility, and resurrection. The **Heart**, *ab* , symbol of the seat of life in the bodies of gods,





The Oryx.



The Crocodile.









A Fish.










Hippopotamus.






Flint amulets of the Predynastic Period.








[See Table-case M, Third Egyptian Room.]

animals, and men, and emblem of the conscience ; it brought to the wearer the protection of both Osiris and Rā. The heart was associated with the scarab, and the same *hekau*, or words of power, were written on both. The importance of this amulet is shown by the fact that in the Book of the Dead six chapters are devoted to formulas for the protection of the heart. The **Girdle of Isis**, *thet* , assured the wearer of the divine protection of the holy blood of the goddess. The **Tet** , a fetish, the original significance of which is unknown. In later times it symbolized the tree trunk in which the body of Osiris was hidden by Isis, and also the upright, consolidated back-bone of the god. Its general meaning is stability. The **Pillow**  typified the raising up and preservation of the head. The **Vulture**  brought with it the protection of the great "Mother" Isis. The **Collar**  gave strength and power to the breast, heart, and lungs, and symbolized the dominion of the wearer over all Egypt. The **Papyrus Sceptre**  represented the strength, vigour, and virility of youth, and abundance of every kind.



The **human-headed Hawk**  ensured to the deceased the power of uniting his body, soul and spirit at will. The **Ladder**  symbolized the ladder by which Osiris ascended from the earth to heaven. Models of this were buried with the dead in the tombs, and when the deceased needed a ladder he uttered the Chapter of the Ladder, and the model ladder became as long as he wanted. The **Two Fingers** , index and medius, represent the fingers which Horus used when he helped his father Osiris up the ladder which reached from earth to heaven.


The **Uthcat**  typified the strength and power of the Eye of Horus, or Rā, *i.e.*, the Sun-god, the two eyes  gave to the wearer the strength and protection both of the Sun and Moon. The **Ānkh** , or symbol of "life." What object this amulet represented is unknown. The **Nefer** , or lute, signified "happiness, good luck," etc. The **Serpent's**

**Head**  protected its wearer when alive against snake bite, and when dead against the attacks of worms and serpents in the tomb. The **Menât**  represented nutrition, and the union of the male and female powers of nature, generation, etc. The **Sma**  symbolized animal pleasure. The **Shen**  was the emblem of the orbit of the sun in heaven. King Besh, of the IIInd dynasty, wrote his name within this circle, which in an elongated form  became the cartouche of the later kings. The *shen* was the symbol of the eternal protection of the name by Rā.

The **Steps**  symbolized the throne of Osiris, and procured for the wearer "exaltation" to and in heaven. The **Plumes**  symbolized Isis and Nephthys, who had their seat on the forehead of Rā, and the Maāti goddesses, or goddesses of Right and Truth. The **Frog**  was typical of teeming life and the resurrection. It was the symbol of the goddess Heqt, the wife of Khnemu, who made the first man on a potter's wheel, and when laid on a dead person transferred to him the new life which was in the body of the goddess. The **Pesesh-Kef**  suggests the idea of second birth in connexion with the ceremonies of Opening the Mouth. The mouth of the mummy, or of a statue, was touched with this amulet, or instrument, whilst the priest recited words of power; as a result of that the mouth was "opened," *i.e.*, the deceased could henceforth talk, think, walk, eat, drink, etc., in the Other World. A fine example of this amulet in flint (Table-case M, Third Egyptian Room) of the Neolithic Period proves that the idea of "opening the mouth" is older than the dynasties of Egypt. The **Solar Disk** on the horizon  symbolizes life which renews itself, resurrection, virility, strength, etc. The **Neterui** , or , represent the two iron instruments used in the ceremony of "opening the mouth"; their presence among the swathings of the mummy, or in the tomb, secured for the deceased the protection of the gods of the South and the North.

On rare occasions all the amulets mentioned above have been found in one tomb, or on a single body. A good example of a collection of amulets found on a single body is No. 4 (Table-case K, Fourth Egyptian Room). Here will

be seen uraei, the *menât*, the *utchat*, the scarab, the *shen*, the triad of Isis, Nephthys, and Harpokrates; the papyrus sceptre, the heart, the plumes, the two fingers, tets, etc.; the places on the body on which they were found are indicated by the labels. Another class of amulets is represented by the figures of gods, goddesses, and sacred animals, which were either worn as pendants to necklaces, etc., during life, or placed among the swathings of the mummified body. Of these the British Museum possesses very large collections, and the finest examples of them will be found in Wall-cases Nos. 119-132, in the Third Egyptian Room. A very remarkable group of amulets or objects, which were intended to give protection to the tomb of the priestess for whom they were made, is exhibited in the Second Egyptian Room (Wall-case No. 73). It consists of a Tē , a human figure , a



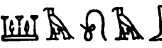

jackal , and a reed, and each object stands on a small inscribed brick of Nile mud. The ceremony in which these were used is described in the Book of the Dead (Chapter CXXXVII). The text is only found in the Papyrus of Nu (No. 10,477), and the group of objects which illustrates it appears to be unique.

In connexion with the numerous ceremonies which found a prominent place in the cult of Osiris must be mentioned two classes of **magical figures**. It has already been said that the righteous who lived in the kingdom of Osiris were employed in the cultivation of the *Maât* wheat, on which both they and Osiris lived. Now, before this wheat could be grown, it was assumed that the land of the celestial fields had to be prepared and watered, and renewed with top-dressing, just like the fields on earth. These laborious agricultural works were performed by a celestial *corvée*, which was under the general control of the "Hēnbiu," or gods of the Celestial Domain Lands. These gods provided estates for the blessed, and carefully watched the land measurers to see that they carried out their orders. They also provided gangs of beings to work these fields, and set taskmasters (Tchatchaiu) and time-keepers (Kheru āhāu) over them, so that they might make them toil their appointed time. Why these beings were condemned to forced labour cannot be explained, for not a word is said which would suggest that they were sinners, and that their work was a punishment. The Egyptian theologians appear to have been incapable of conceiving a heaven in which there was no *corvée* to perform menial tasks, and equally



incapable of imagining the existence of a *corvée* which did not need the constant supervision of time-keepers and gangers.

Be this as it may, the Egyptians, as a people, hated forced labour, and the priests found a way for them to escape from it. The means chosen was the **Shabti**, or **Ushabti figure**.<sup>1</sup> The meaning of the word Ushabti is unknown. Some associate the name with that of the persea tree (**shab**, or **shabt**), but others connect it with the word **ushab**, "to answer," and think the figure was called **Ushabti**, because in the text cut upon it the figure "answers" and says: "Verily I am there," etc. The Ushabti figure was a figure made of wood, stone, porcelain, metal, etc., which was intended to represent the person on whose behalf it was fashioned, and it was supposed to carry a digging tool and a basket in which to remove earth or sand from one place to another. In short, the Ushabti figure is a model of a farm labourer or *fallāḥ*. On the figure it was customary to cut a formula which was supposed to be said by the deceased in the Other World, to this effect: "In the event of my being condemned to spread "dust (*i.e.*, *sebakh* or top-dressing) on the fields in the Tuat, "or to fill the water-courses with water from the river, or to "reap the harvest, such work shall be performed for me by "thee, and no obstacle shall be put in thy way." Below this formula were cut the words with which the figure was supposed to answer: "Verily I am there, wheresoever thou mayest "speak" (or call me). When the deceased found himself in the Other World, and condemned to work in the celestial *corvée*, he was supposed to utter the words rendered above, and if they had been spoken in a correct tone of voice, the figure would change into a full-grown man, who was provided with a digging tool and basket, and who was capable of performing field labours.

The dread of forced labour in the minds of the Egyptians resulted in the production of the immense numbers of Ushabti figures which are seen in all great museums. The number found in some tombs is very large; thus, Seti I caused 700 to be buried with him, and, at the present time, there are 149 figures in the Ushabti-box of Ānkh-f-en-Khensu in Wall-case 116, in the Third Egyptian Room. The collection of Ushabti figures in the

<sup>1</sup> In Egyptian, **Shabti** , or **Ushabti** , or **Shauabti** , ; in the plural, **Shabtiu**, or **Ushabtiu**.

British Museum (Second Egyptian Room) is unrivalled, and contains fine specimens of every period from about B.C. 2600 to B.C. 600. Worthy of note are the limestone figure of Aāhmes I, the fine diorite figure of king Āmen-ḥetep II, the granite figure of Āmen-ḥetep III, the porcelain and wooden figures of Seti I, and the figures of Rameses III, Rameses V, Psammetichus I, and Uah-āb-Rā (Pharaoh Hophra).

Other figures which were highly esteemed as possessing magical powers were those to which the name of Ptaḥ-Seker-Āsār, or **Ptaḥ-Socharis-Osiris**, has been given (see Second Egyptian Room, Wall-cases 89-92). Ptaḥ was the creator of the world, according to the doctrine of Memphis; Seker was the god of the Other World of Memphis; and Āsār, or Osiris, has already been discussed; these three gods were united in the later theology, and the resultant god was regarded as the lord of Heaven, Earth, and the Other World. Figures of this triune god were made of wood, painted or gilded, and fixed on a rectangular stand, in which two cavities were usually hollowed out, one in front of the figure and one at one side. In the cavity in front a little piece of the body of the deceased was placed, and a cover was fitted over it, with a figure of the hawk of Seker  upon it; in the cavity in the side of the pedestal a small roll of papyrus inscribed with prayers was inserted. The figure and pedestal were often inscribed with formulas in which the triune god Ptaḥ-Seker-Āsār was invoked, and it was believed that so long as the portion of the dead body that was in the pedestal of the figure was preserved, the body in the tomb would be kept in its integrity and everlasting life would be assured for the soul. Typical examples of these figures are Nos. 9870 and 9736 (Wall-cases 90 and 91, Second Egyptian Room). Originally the figure on the pedestal was that of Osiris himself, standing upon the symbol of Maāt, or Truth ; a good example is No. 20,868, which is hollow; it contained the fine copy of the Book of the Dead of the priestess Ānhai, which is in the British Museum (No. 10,472, Wall-case 90, Second Egyptian Room).

We have already seen that, after the murder and mutilation of the body of Osiris, the Man-god of the primitive Egyptians, by Set, the god of evil, Horus the son of Osiris, assisted by a number of beings who are called the **Followers of Horus**, performed a number of magical ceremonies, whereby the rejoining of the limbs of the god was effected, and the preservation of his body was secured for ever. The Egyptians







argued: Certain ceremonies were performed by Horus on the dead body of Osiris, and he was mummified, and as a result he rose from the dead; we therefore will have the ceremonies which were performed over Osiris performed over our dead bodies, which shall be mummified, as was the body of Osiris, and we also shall rise from the dead. Every Egyptian from the time of the IVth dynasty, about B.C. 3600, believed that his existence in the Other World depended upon the **mummification** of his body in this world, and during his lifetime he made provision for his embalmment, and, when his means permitted, prepared a tomb in which his mummified body should be placed. Now the Egyptian had several reasons for mummifying the dead: 1. He wished the souls of the dead to enjoy everlasting life. 2. He wished to maintain dwelling places for the Kau or "doubles" of the dead, so that they might not be obliged to wander about in the deserts in search of food. 3. He wished the dead to form a bond of union between the gods and himself. 4. He believed that the soul came back to the body from time to time. 5. He believed in the resurrection of the material body itself, and that at some future time it would be united to its soul for all eternity. This last was the chief reason why he preserved the body with spices, unguents, bitumen, etc., and, in spite of the very high state of civilization to which the Egyptians attained, the belief in the supreme importance of mummification was never wholly eradicated from the minds of ordinary folk, even after they had embraced Christianity.


In the most primitive times the dead were mutilated to prevent their returning to their native places to live upon the food needed for the living, but in the Dynastic Period the utmost care was taken to prevent the mutilation of the body, and to preserve it from destruction caused by damp, dry rot, or worms. The texts state plainly that after the resurrection the body was to live upon earth, whilst the soul dwelt in heaven. In the Vth dynasty it was written: "The soul belongeth to heaven, and the body to earth," and in the VIth dynasty it is said to king Pepi: "Thy essence belongeth to heaven, and thy body belongeth to earth." The same idea occurs in all dynasties down to the Ptolemaic Period, when we find in the "Lamentations of Isis" the words addressed to the deceased, who is identified with Osiris: "Heaven hath thy soul, and earth hath thy body."

Before an account of the process of mummification is given, it will be well to note briefly the views


which the Egyptians held as to the relationship of the component parts of the material and spiritual man. Most peoples have divided man into three parts, **body**, **soul**, and **spirit**; but the Egyptian system of the human economy was more complex. The material part of a man was the **khat**

 **Q**, or **body**. Through mummification, and the prayers which were recited over it after that process, the body obtained a degree of knowledge, and power, and glory, whereby it became henceforth lasting and incorruptible. This **glorified body** was called a **Sāhu**   .



When a man was born into the world there was also born with him an abstract individuality, or personality, which remained with him all the days of his life, and could only be separated permanently from him by death. To this personality is given the name

**Ka** , a word which has been translated by "double, "genius, image, character, person, self," etc.


When the Ka left the body at death it was necessary for the living to find a habitation, and to provide meat, and drink, and shelter for it. Otherwise it would be obliged to wander about in search of food, and if it failed to find it, would return and wreak vengeance on the living. Provision was therefore made for the Ka in the tomb of the dead person of whom it had once formed a part. First a statue was made in stone, or wood, and fashioned to represent the deceased. Over this a long series of ceremonies was performed, and at the end of them the deceased was declared to have obtained the powers of talking, thinking, walking, etc., and the statue was supposed to be in a fit state to receive the Ka should it be pleased to enter into it and dwell there. A special chamber was set apart in the tomb for the statue, and through an opening in one of the walls which communicated with the hall of the tomb wherein the offerings were made, the Ka inhabiting this statue was able to enjoy the smell of the incense, meat, wine, and other offerings. It had power to leave the statue and to wander about at will on earth and in the Other World; and there are suggestions in the texts that it might take up its abode in the body of a living man from which his Ka had temporarily gone forth for some purpose of its own.

With the Ka was closely connected the **Ab** , or **heart**, which was regarded as the seat of life and the source of the

emotions ; it possessed two phases, one material and the other spiritual. It corresponds with the "dual soul" of many tribes in the Sûdân at the present day. The spiritual heart could be stolen from a man by the exercise of magical powers ; and this belief survives among certain peoples in Central Africa at the present day. Another attribute of a

man was the **Sekhem** , or **vital power**, which was intimately connected with the Ka, and seems to have possessed a form similar to it. The mental and spiritual attributes of man were grouped in the **Khu** , the exact meaning


of which it is very hard to define. The Khu seems to have been a shining, translucent, transparent, intangible essence of a man, and the word is on the whole perhaps best rendered by **spirit**. The Khu escaped from the tomb and made its way to heaven, where it joined the "imperishable spirits" who lived with Râ. It is probable that the Sâhu, Ab, Sekhem, and Khu were all attributes of the Ka.

That part of a man which was, beyond all doubt, believed to be everlasting and to enjoy eternal existence in heaven in a state of glory, was the **Ba** , or

**soul** ; it was associated with the Ka, and, like the heart, appears to have possessed a dual nature. It could live in a state of invisibility, and yet could take form at pleasure ; it is often depicted as a human-headed hawk,






The object of all the ceremonies which were performed over the mummy or the statue in the tomb was to bring back the soul from heaven to the body in which it dwelt on earth, and when the priest told the kinsfolk of the deceased that "Horus had recovered his eye," *i.e.*, that the soul had returned to the body, they felt that everlasting life and happiness were secured for him. The souls of the blessed lived with the "spirits" in the heaven of Râ, and when they appeared in the sky they did so under the form of stars.

The soul was usually accompanied by the **Khaibit** , or **shadow**, which may be compared with the *σκία* of the Greeks, and the *umbra* of the Romans. It had an independent existence, and was able to separate itself from the body at will, but hostile fiends might attack it, and therefore the deceased prays in the Book of the Dead

(Chapter XCII): "Let not be shut in my soul, let not be fettered my shadow, let a way be opened for my soul and for my shadow, and let them see the Great God." It is very difficult to know where the functions of each of these parts of a man began and ended, for even the Egyptians became confused in dealing with them, and the texts often contradict each other. The main facts are, however, quite clear. The Egyptians believed in the existence of body, double, spirit, soul, and shadow, at all periods, and the views which they held about each are best understood by reference to the religious beliefs which exist at the present time among the A-Zandê, or Nyam-Nyam, the Bantu, the Mañbattu, and cognate tribes in Central Africa. Under the influence of foreigners the primitive views became modified as time went on, but in all essentials the Egyptians who served under the Romans believed what their ancestors believed 5,000 years before.

## CHAPTER VIII.

## EMBALMING. THE EGYPTIAN TOMB.

**Mummy** is the name given to the body of a human being, or creature, which has been preserved from decay by means of spices, gums, natron, bitumen, etc.; strictly speaking it should only be given to the body preserved by *bitumen*, for "mummy" is derived from a word which appears in Arabic under the form *mūmīā*, and means "bitumen." The oldest preserved bodies known were prepared with salt and soda, and bitumen was certainly not used on a large scale for embalming purposes before the XXII<sup>nd</sup> dynasty, about B.C. 900. The embalmed body, swathed in linen, was called by the Egyptians *ges* , , or *gesau* , which has passed into Coptic under the form *kōs*. The word "mummy" is not of Egyptian origin.

In the latter part of the Neolithic Period the Egyptians, in some places at least, decapitated and dismembered the dead, but subsequently, probably as a result of change in religious thought, they took steps to preserve them. At first bodies were merely dried in the sun, and then placed in a hole in the ground, in a sitting position, just as they are to this day by the A-Zandê; later they were laid on one side, with the legs bent upwards, and their knees near the chin. Evisceration of some kind appears to have been practised, but not of a very elaborate character. The finest and most complete example of the class of preserved bodies which were buried in a crouching position is exhibited in the First Egyptian Room, Case A. Here we see, lying on his left side, a Pre-dynastic Egyptian, with hair of a reddish tint; the knees are bent to a level with the top of the breast, and the hands are placed before the face. He was dolichocephalic, or **long-headed**, and he was both physically and mentally entirely different from the Dynastic Egyptians, whose skulls, in respect of measurements, occupy a middle position between the dolichocephalic and the brachycephalic, or

**short-headed.** Round about the body are vessels which held food, flint weapons, etc. At this period the body was sometimes wrapped in the skin of some animal, or rolled up in a reed mat.

Soon after the beginning of the Dynastic Period, probably as the result of the growth and development of the cult of Osiris, the Egyptians began to devote more care to the preservation of the bodies of the dead, and the earliest known examples prove that the brain and viscerae were removed, and that the placing of bodies in a crouching position in graves was abandoned, at all events among the ruling classes. The doctrine of Osiris taught that the human body was a precious thing, and men took care to embalm it and swathe it in linen, so that it might be ready for the return of the soul to it, when it would begin a new life in the kingdom of Osiris.

The Egyptian texts supply no details of the methods employed in embalment, but classical writers describe the processes at some length, and the mummies which have been unrolled and examined prove that their statements are on the whole correct. According to Herodotus (ii, 85) there were **three methods of embalming** in use in his time. In the **first** or most expensive way, the brains and viscerae were removed from the body, which was carefully washed with palm wine, and then sprinkled with powdered spices. The cavities in the head and body were next filled with pounded myrrh, cassia, etc., and the opening in the abdomen through which the viscerae were taken out was sewed up. A tank containing a solution of salt, or soda, was prepared, and the body was steeped in it for seventy days. At the end of this period it was taken out of the solution, dried, and anointed with sweet-smelling unguents; then the swathing with linen strips was begun. Sometimes, in the case of women, the cheeks and lips were painted, the eye-lids smeared with eye-paint, and other attempts made to give to the face the semblance of life before swathing. The fingers and toes were each swathed separately, then the legs and arms, and finally, when pads and wads of linen had been fixed in various places to keep the swathings in position, and to give to the mummy the traditional form of the mummy of Osiris, the body and head were wrapped up in large sheets of linen, which were held in place by stout bands. As each swathing was placed on the body, a priest who was specially appointed said the formula which applied to it, and in cases where a large number of amulets were used, these objects, which were



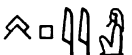
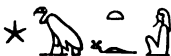

intended to give to the mummy the protection of the various gods, were inserted, under his directions, in their proper places between the swathings. When the swathing of the body was ended, the name of the deceased was usually written in ink on one of the outer coverings.


In the **second method** of embalming, the viscerae were removed by means of oil of cedar, and the flesh was dissolved off the bones by a preparation of soda; mummies which were prepared by this process consist of nothing but skin and bone. The **third method** was used almost exclusively for the poor; the body was steeped in a preparation of soda for a period of seventy days, and then handed over to the relatives for burial. The period which elapsed between death and burial varied in length. From the inscriptions we learn that in one case the embalming lasted 16 days, the swathing in linen 35 days, and the burial 70 days, *i.e.*, 121 days in all. In another, the embalming occupied 66 days, the preparations for burial 4 days, and the burial 26 days, in all 96 days. According to the Bible (Genesis 1, 3), the embalming of Jacob occupied 40 days, but the period of mourning was 70 days. Certain stelae in the British Museum<sup>1</sup> mention 70 days, and we may assume that this period was commonly observed, at all events, in Graeco-Roman times.

**Cost of embalming.**—According to Diodorus, who lived about B.C. 40, the methods of embalming were three in number; the first cost one talent of silver, about £250; the second, twenty minae, about £60; and the third very little indeed. In the description of the first method given both by Herodotus and Diodorus, it is said that the intestines were removed from the body previous to embalming, but neither writer says what was done with them afterwards. We know, however, that they were cleansed, and wrapped in linen with powdered spices, salt, etc., and placed in a series of four jars, or vases, to which modern writers have given the name **Canopic Jars**. They were thus named by the early Egyptologists, who believed that in them they saw some confirmation of the legend handed down by certain ancient writers to the effect that Canopus, the pilot of Menelaus, who is said to have been buried at Canopus, in Egypt, was worshipped there under the form of a jar with small feet, a thin neck, a swollen body, and a round back. Each "Canopic" jar was dedicated to one of the **four sons of Horus**, or sons of Osiris, who were also the gods of the

<sup>1</sup> *E.g.*, No. 1031 (389), Bay 27.

four cardinal points ; and each jar was provided with a lid made in the shape of the head of the deity to whom it was dedicated. The names of the four gods were :—

1. **Mesthá** , or **ĀMSET** ; he was man-headed.
2. **Hāpi** ; he was dog-headed.
3. **Tuamutef** ; he was jackal-headed.
4. **Qebhsennuf** ; he was hawk-headed.

These gods represented the south, north, east, and west respectively, and the goddesses with whom they were associated were Isis, Nephthys, Neith, and Serqet. Mesthá protected the stomach and large intestines; Hāpi, the small intestines; Tuamutef the lungs and heart; and Qebhsennuf the liver and gall bladder. The custom of mummifying the intestines separately is as old as the VIth dynasty at least, and the gods of the cardinal points who presided over them are mentioned several times in the texts of Unās, Pepi, and other kings of the Vth and VIth dynasties. The four jars were usually placed in a coffer, or chest, specially prepared for the purpose; and this is frequently depicted in representations of funeral processions. The Ani Papyrus shows the four sons of Horus standing by the coffer containing the mummified intestines of the deceased, and his renewed body rising through the cover of it, holding "life"  in each

hand (see page 138). Among the fine collection of "Canopic" jars in the British Museum may be specially mentioned the set made for Kua-tep, XIth dynasty, No. 30,838 (Third Egyptian Room, Wall-case No. 112), and the sets Nos. 22,374-7, and 9562-5, of the later period, in Wall-cases Nos. 74 and 75 (Second Egyptian Room).

The custom of mummifying the dead appears to have been unknown in the Predynastic Period. In the earliest attempts made to preserve the body, the plan followed was to remove the intestines, and then to dry it in the sun, or to rub it with salt. The skulls found in the tombs are usually empty, a fact which proves that the embalmers were able to remove the brain and membranes without injury to the bridge of the



nose ; sometimes they contain bitumen, or some kind of resin, which must have been introduced into them by the way through which the brains were extracted, *i.e.*, through the nostrils. Mummies cured with unguents and spices do not last long when unrolled ; the skin of those cured with natron, *i.e.*, a mixture of carbonate, sulphate, and muriate of soda, is hard, and comparatively durable, but it hangs loosely from the bones, which are white and somewhat friable ; bodies from which the intestines have been removed, and which have been preserved by being filled with bitumen, are quite black and hard, and practically speaking, last for ever. The dead poor were sometimes merely salted and laid in a common pit or cave. At one period the dead were embalmed in honey : the treatment of the child who was found in a sealed jar of honey, mentioned by the Muḥammadan writer 'Abd al-Laṭīf, and the body of Alexander the Great being well-known instances of the custom.


Under, or soon after the XXVIth dynasty, the Egyptians began to place their mummified dead in brightly painted **cartonnage cases**, decorated with inscriptions containing the pedigree of the deceased, religious texts, figures of gods, etc., and to set them upright in the halls of their houses. The faces were painted to resemble those of the dead, and attempts were made to reproduce the natural colour of their skins, hair, and eyes, and even to represent small physical peculiarities. A man's immediate ancestors formed a part of his household.

About the beginning of the Graeco-Roman Period, or in the first century after Christ, it became the custom among the ruling class in Egypt to insert **painted portraits** of the dead in the linen swathings over their faces. Specimens of such portraits may be seen in Case Y in the Second Egyptian Room, and in Wall-cases Nos. 70 and 71. A century or two later further attempts were made to abolish from mummies the funerary swathings, etc., and the dead were placed in **papyrus cases**, which were moulded to their forms, and were painted with coloured representations of their clothes and ornaments. Very fine examples of such painted papyrus cases are exhibited in Wall-cases 64 and 65 in the First Egyptian Room, and they are of special interest as showing what kinds of garments and jewellery were worn by the Graeco-Egyptian ladies of Egypt, and how they were decorated. In the case of men, painted portraits were inserted over the faces, and the rest of the mummy was covered with plaster, usually coloured pink or

red, and ornamented with faulty imitations of the scenes found on the old cartonnage cases. The best example of this kind of mummy is that of Artemidorus, exhibited in Wall-case 63 in the First Egyptian Room. The figures of the gods, etc., are painted in gold, and the mistakes in them prove that the artist did not understand the signification of the scenes which he was copying. The old theology of Egypt was forgotten, the meanings of the old funerary texts and scenes were lost, and the artist found himself obliged to use the form of address to the dead customary among the Greeks, *i.e.*, "O Artemidorus, farewell!"

The Egyptians, even after their conversion to Christianity, continued for a time to mummify their dead, and to bury them with the old ceremonies; but before the end of the third century A.D. the art of embalmment had fallen into general disuse. The pagan Egyptian embalmed his dead because he believed that the "perfect soul" would return to the body after death, and that it would enter upon a new life in it; he therefore took pains to preserve the body against the corruption of the grave. The Christian Egyptian believed that at the Resurrection he would receive back his body, changed and incorruptible, and that it was unnecessary for him to preserve by means of spices and unguents that which he would obtain, without any trouble on his part, by faith through Christ. Little by little, as a result of this belief, the observance of the old pagan ceremonies ceased, and with them embalmment in the Egyptian fashion. The views which Anthony the "Father of the Monks of the Egyptian desert" (A.D. 250-355), held on this matter are of importance. According to Athanasius: "The Egyptians were in the habit "of taking the dead bodies of righteous men, and especially "those of the blessed martyrs, and of embalming them and "placing them, not in graves, but on biers in their houses, "for they thought that by so doing they were paying honour "to them." Anthony besought the Bishops to preach to the people, and to command them to cease from this habit, and he showed "That it was a transgression of a command for a "man not to hide in the ground the bodies of those who were "dead, even though they were righteous men. Therefore "many hearkened and were persuaded not to do so, and they "laid their dead in the ground, and buried them therein." When he was dying he entreated his monks, saying: "Permit "no man to take my body and carry it into Egypt, lest "according to the custom which they have, they embalm me "and lay me up in their houses. . . . . And ye know that I

"have continually made exhortation concerning this thing  
 "and begged that it should not be done, and ye well know  
 "how much I have blamed those who observed this custom.  
 "Dig a grave then, and bury me therein, and hide my body  
 "under the earth, and let these my words be observed care-  
 "fully by you, and tell ye no man where ye lay me until the  
 "Resurrection of the Dead, when I shall receive this body  
 "without corruption from the Saviour." (See *The Life of Anthony, by Athanasius*, in *Migne Patrologiae*, Ser. Graec., tom. XXVI, col. 972.)

The linen **mummy swathings** must now be mentioned. These were made from **flax**, and were of various thicknesses. Surviving examples vary in length from a few inches to about 15 feet, and in width from 2 to 10 inches; some are made with fringe at each end. Mummies are often found wrapped in linen sheets, several feet square, and the outside covering of all is sometimes of a purple or salmon colour. Under the Ancient Empire, mummy swathings were quite plain, but under the Middle Empire, blue stripes occasionally appear at the ends, and the sheets in which the mummies of kings were wrapped, *e.g.*, Amenhetep III and Thothmes III, were covered with hieroglyphic texts from the Book of the Dead. At a later period texts in the hieratic character appear on the swathings, accompanied by vignettes drawn in outline. The principal seat of the linen industry in Egypt was Panopolis, the modern Akhmîm, and, at a very early period, the weavers attained to such skill, that in a square inch 540 threads may be counted in the warp and 110 in the woof. About the third century of our era, the mummies of wealthy people were wrapped in "royal cloth" made wholly of silk and decorated with figures of gods, animals, etc. The visitor will find a large collection of mummy swathings and sheets exhibited in Table-case E, in the Third Egyptian Room. Here are the fringed linen **winding-sheet** of Tehuti-sat, a singing woman of Queen Aâhmes-nefert-âri, B.C. 1550 (No. 1); two swathings inscribed with texts from the Book of the Dead (Nos. 11, 12); a roll of linen inscribed with the names of Piânkhi Seneferef-Râ, B.C. 700 (No. 13); grave shirts from Akhmîm (Nos. 18-27); and specimens of **embroidered linen**, with figures of saints, etc. (No. 39 ff.); a portion of a **Coptic stole** embroidered with scenes from the life of Christ, and squares of linen worked with coloured figures of birds (doves?), and the Cross and symbol of "life"  within wreaths (Nos. 40-51).

In the same case is a good general collection of **reels, spindles** and spindle whorls, and carding instruments, etc., used by workers in linen. In Table-case J is a fine collection of pieces of linen ornamented with patterns and designs woven in coloured threads, or worked in wools, from the tombs of Egyptian Christians, dating from A.D. 300 to 900. Of special interest are the squares with figures of Adam and Eve (No. 4), St. George slaying the Dragon (No. 18), and God the Father among the Seraphim (Nos. 21-24). The fine pieces of yellow silk, one with arabesque designs and an Arabic inscription in the Kûfi character, are remarkable (Nos. 25-27). Of **bier-cloths**, the finest example in Europe is probably that seen in Wall-cases 70 and 71, in the Second Egyptian Room. This cloth is embroidered in coloured wools, with a frieze of cherubs holding necklaces, baskets of fruit, flowers, etc. In the centre two cherubs are supporting a crown, within which is worked a cross, and the rest of the cloth is ornamented with doves, vases of fruit and flowers, rosettes, etc. It belongs to the period after A.D. 350.

**The Egyptian Tomb.**—The care taken by the Egyptians to preserve the bodies of their dead would have been in vain if they had not provided secure hiding places for their mummies. The mummy had to be guarded against the attacks of thieves and of wild animals, and placed beyond the reach of the waters of the Inundation. In primitive times the dead of all classes were buried in graves which were dug on the skirts of the desert, in the sandy or rocky soil; this custom was dictated by economical considerations, for the mud soil of the country, every yard of which was cultivated, was too valuable to the living to be devoted to the dead. The graves were usually oval in shape, and comparatively shallow, and they were covered over with slabs and layers of sand (see Case A, First Egyptian Room); it is probable that they were marked by some kind of stone or stake driven into the ground near the head of the grave. The graves, in which bodies were buried in a sitting position, were, of course, deeper than those in which they were laid on their sides. Over the graves of chiefs, huts made of reeds and grass were built, and offerings of food and drink were probably placed in them, as well as in the graves. At a later period mud houses took the place of the reed huts, and, still later, such houses were built of stone. In the Archaic Period the buildings over the graves of the kings were rectangular in form, and they contained many chambers, wherein, no doubt, the ceremonies connected with the burial

of kings were performed, and stores of provisions of all kinds for the use of the deceased were placed. At this time men and women of lower rank were buried in shallow graves, the sides of which were protected with crude bricks, and the poorest folk of all were buried together in pits, which belonged to the community.

In the IIIrd dynasty, king Tcheser (𓂏), whose name a late tradition coupled with a very severe Seven



The Step Pyramid at Şakkârah.

Years' Famine, built himself, at Şakkârah, a magnificent tomb in the form of an oblong pyramidal building with six steps, to which the name of **Step Pyramid** has been given. Its total height is about 197 feet, and the length of its sides at the base is: south and north 352 feet, east and west 396 feet.

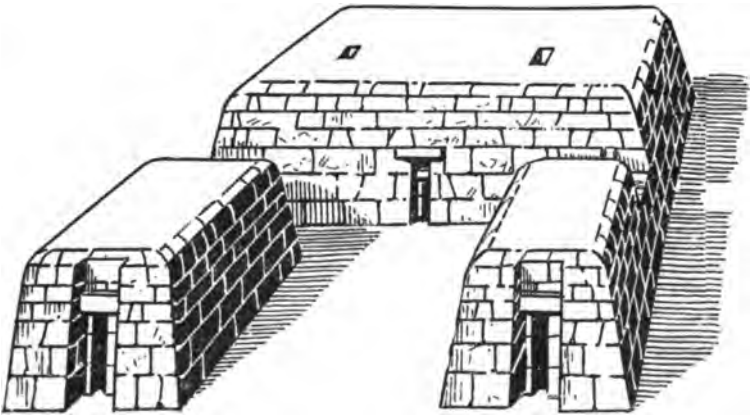
A common name for the tomb is *Pa tchetta* (𓂏𓂐), "House of eternity," and tombs were endowed with estates by wealthy folk in perpetuity. The commonest form of tomb made for royal personages and nobles at this time, and for several centuries afterwards, was the heavy, massive building of rectangular oblong shape, the four sides of which were four walls symmetrically inclined towards their common centre. To this building the name of **maştaba**, *i.e.*, "bench," has been given.





False door from the Maṣṭaba tomb of Asā-ānkh, a high official, who flourished in the reign of King Assá, about B.C. 3400.  
[Vestibule, South Wall, No. 53.]

It was thus called by the Arabs, because all the examples with which they were familiar, being more than half buried in sand, resembled the long low seats which are common in oriental houses. The exterior surfaces of the maṣṭaba are not flat, for the face of each course of masonry, formed of stones laid vertically, is a little behind the one beneath it, and if these recesses were a little deeper, the external appearance of each side of the building would resemble a flight of steps. The height of the maṣṭaba varies from 13 feet to 30 feet, the length from 26 feet to 170 feet, and the width from 20 feet to 86 feet. The plan of the maṣṭaba is an oblong rectangle,



A group of Maṣṭaba tombs at Saqqārah.

and the greater axis of the rectangle is usually in the direction from south to north. Maṣṭabas were arranged in rows symmetrically on all sides of the Pyramids at Gīzah. The maṣṭabas at Saqqārah are built of stone and brick. The entrance to the maṣṭaba is usually on the east side. Near the north-east corner is sometimes found a series of long vertical grooves, or a "false door" (see **Plate XIV**), which is sometimes called the stele. Near the south-east corner is generally another opening, but larger and more carefully made; in this is sometimes found a fine inscribed limestone false door, and sometimes a small architectural façade, in the centre of which is a door. The top of the maṣṭaba is quite flat.

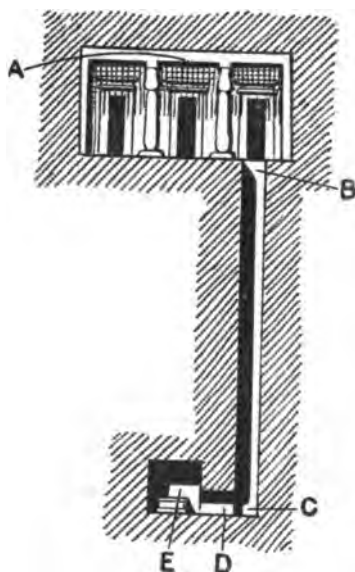
The interior of the complete maṣṭaba consists of: 1. A chamber. 2. The Serdāb. 3. A pit. 4. A mummy-chamber. The walls of the **maṣṭaba chamber** may be ornamented with sculptures or not. In it, facing the east, is a false door, which is





Tablet for offerings, or altar, of Hieru-sa-  
Ast, a scribe.

[Southern Egyptian Gallery, Bay 14,  
No. 1034.]



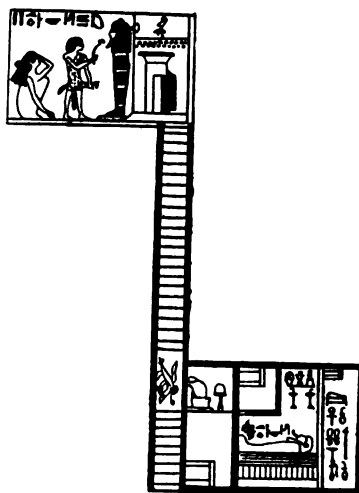
An Egyptian tomb of the *maṣṭaba*  
class.

A.—The hall of the tomb in which  
offerings were made.

B, C.—The pit, or shaft, leading to the  
mummy chamber.

D.—A small corridor.

E.—The mummy chamber.



The soul, in the form of a human-  
headed bird, descending the  
pit of the tomb to visit the  
mummy in the mummy  
chamber.

usually inscribed. At the foot of the false door, on the bare ground, is often seen a **tablet for offerings**, made of granite, alabaster, limestone, etc., on which are sculptured figures of meat and drink offerings—cakes, loaves of bread, geese, a haunch of beef, vases of unguents, fruit, vegetables, flowers, etc. In many tablets for offerings small tanks, or hollows, with channels, are cut, and in these libations of wine were supposed to be poured. A large collection of such tablets for offerings of all periods, from the IVth dynasty to the Roman Period, is exhibited in the Egyptian Gallery, Bays 14 and 16. Sometimes a pair of stands for offerings, made of stone, is found by the stele; examples of these are exhibited in Wall-case No. 200, in the Fourth Egyptian Room. In the south or north wall of the maštaba chamber is usually a narrow chamber built of large stones, partly hidden in the masonry, to which the name of **Serdāb**<sup>1</sup> has been given. Sometimes the serdāb is isolated from the chamber, but usually it is connected with it by means of a rectangular passage, or slit, so narrow that the hand can be inserted in it with difficulty. Inside the serdāb the statue of the deceased, which was intended to serve as a dwelling-place for the Ka, or double, was placed, and the passage was made in order to conduct to it the smoke and smell of the burning incense and offerings. The serdāb is sometimes called the “Ka-chapel,” and persons of means and position generally appointed a “priest of the Ka” to offer up offerings morning and evening. The **pit**, or **shaft**, of the maštaba was rectangular, square, or oblong, but never round, and it varied in depth from 40 to 80 feet. It led to the chamber below the ground where the mummy was laid. At the bottom of the pit, on the south side, was an opening into a passage from 4 to 5 feet high; this passage led obliquely to the south-east, in the same direction as the upper chamber, and then expanded on all sides and became the sarcophagus chamber, or **mummy chamber**. When the dried or mummified body had been placed in the sarcophagus, and the cover of the sarcophagus had been sealed, the pit was filled with stones, mud, and sand, and the deceased was thus preserved from all ordinary chances of disturbance.


The **ornamentation of the maštaba** consisted of sculptured scenes of three classes: 1. Biographical. 2. Sepulchral. 3. Those referring to the cult of the dead and funerary gifts. In them we see the deceased hunting, fishing, making pleasure

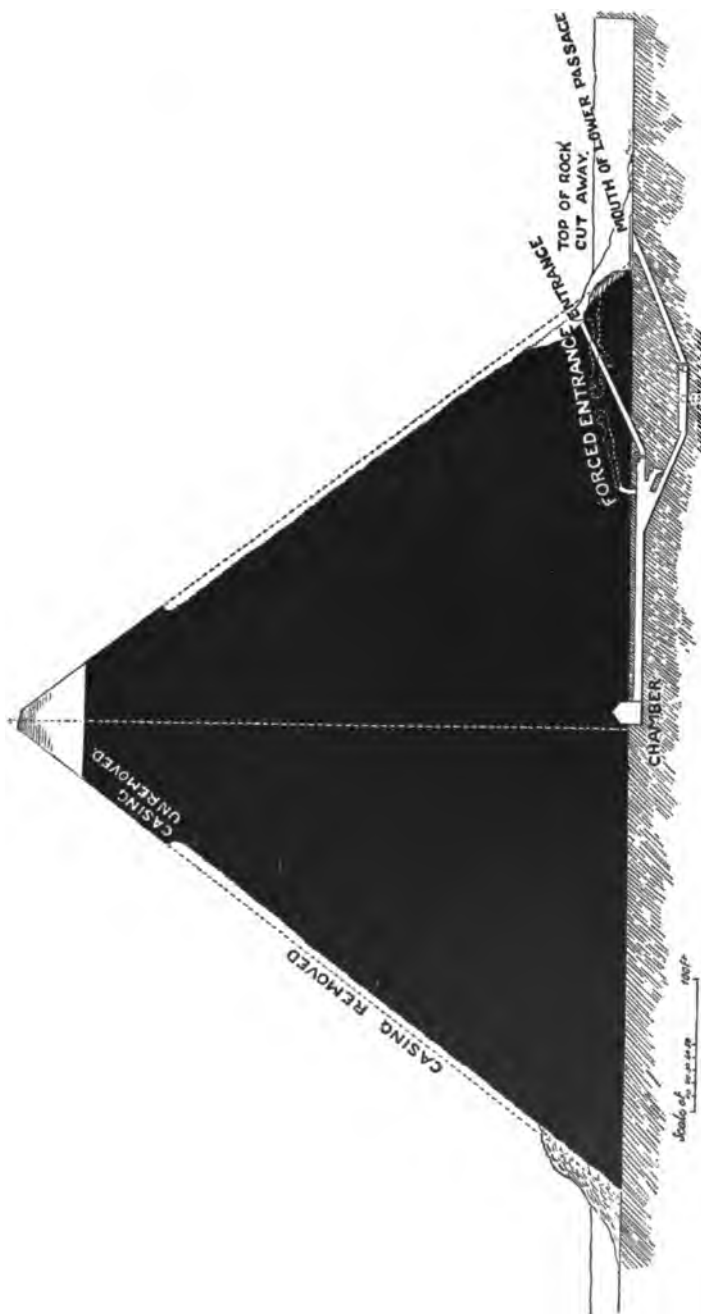
<sup>1</sup> Strictly speaking the *serdāb* is a lofty, vaulted, *subterranean* chamber, with a large opening in the north side to admit air in the hot weather.

excursions by water, listening to music and watching women dance, overseeing building operations, or the work of ploughing, sowing and reaping on his estate, the management of cattle, the bringing of offerings to his tomb, etc. The reader will gain a good idea of the general arrangement of the false doors inside the maṣṭaba chamber, and the painted decorations and sculptures of an ordinary maṣṭaba, by examining the complete monument exhibited in the Assyrian Saloon. This was built originally on the side of a small spur of the mountain near Ṣakkārah for Ur-āri-en-Ptaḥ, a royal scribe and councillor who flourished in the reign of Pepi II Nefer-ka-Rā, about B.C. 3100. It is interesting to note that two "false doors" are found on the south wall of this maṣṭaba, one for Ur-āri-en-Ptaḥ and one for his wife Khent-kaut-s, and that the former contains a list of names of about ninety canonical offerings. The decorations of maṣṭabas never include figures of gods, or the emblems which at a later period were considered sacred.

The next form of the tomb was the **pyramid**,<sup>1</sup> which is to all intents and purposes merely a maṣṭaba built on a square base, with the greater part of it above the surface of the ground. It contained a long passage, with a sarcophagus chamber, or mummy chamber, at the end of it. The place of the maṣṭaba chamber was taken by a small temple, or chapel, built outside the pyramid, in which funerary gifts and offerings were made; the pit of the maṣṭaba was represented by a long passage, which sloped either upwards or downwards; and the mummy-chamber in each case was substantially the same. The principal pyramids of Egypt are those of Abû Roāsh, Gîzah, Zāwyet al-'Aryān, Abû-Ṣîr, Ṣakkārah, Lisht, Dahshûr, Al-Lāhûn, Hawārah, and Kulla. In the Egyptian Sûdān there are pyramids at Kurrû, Zûma, Tankāsi, Gebel Barkal, Nûrî, and Bagrawîr, but all these are inferior in design and construction to the pyramids of Egypt. The latest of the pyramid tombs in the Sûdān were built probably during the first or second century A.D. by a series of native queens, each of whom bore the name of "Candace." A great many theories, chiefly of an astronomical character, have been formulated about the Pyramids of Gîzah: but it is now generally thought that they were tombs and nothing else, and there is no evidence to justify us in believing that they

<sup>1</sup> The word "pyramid" seems to be derived from the Egyptian PEREMUS

, which probably means "a building with a sloping side."



A section of the Second Pyramid of Ghaz, built by Khafra (Chephren), showing a piece of the original casing at the top, underground passage, and mummy chamber.

were built by any of the Hebrew patriarchs, or that they were the "Granaries of Joseph," or that they contain chambers filled with gold and precious stones, which have not yet been discovered or cleared out. The kings of the XIIth dynasty followed the example of their predecessors of the Vth and VIth dynasties, and built pyramids for their tombs, but they were on a much smaller scale. The pyramids of Amenemhât I and Usertsen I were at Lisht, those of Amenemhât II and Usertsen III were at Dahshûr, the pyramid of Usertsen II was at Al-Lahûn, and that of Amenemhât III was at Hawârah. Nobles and high officials built pyramidal tombs, usually about



Entrance to the tomb of Khnemu-ḥetep, an official, at Beni Hasan.

XIIth dynasty.

30 feet high, which were supposed to contain the three essential parts of the tomb, the upper chamber, the pit, or shaft, and the mummy chamber; but as a matter of fact, the body was buried in the brickwork which formed the base of such a pyramid; there was no pit, and the pyramid itself represented the upper chamber.

**Rock-hewn tombs.**—The pyramid tomb was suitable for regions where the ground was flat, but the Egyptians who dwelt in places near mountains began at an early period of history to hew tombs in them. Thus at Aswân (Syene) the mountains on the west bank of the Nile contain three tiers

of tombs, the oldest being those of nobles and governors of Elephantine under the VIth and VIIth dynasties. These are approached by means of a staircase cut in the slope of the hill, down the middle of which a smooth path was made for the purpose of drawing up the coffins and sarcophagi of the dead. At the top of the staircase the hill was scarped, and here the chambers of the tombs were hewn. The "false doors" were cut in the solid rock, and were above the mouth

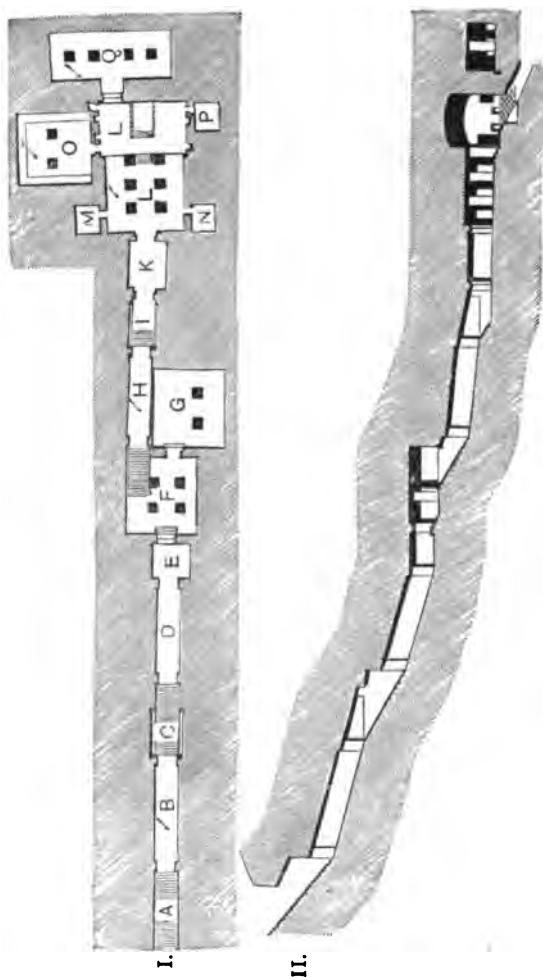


Entrance to a royal tomb in the Valley of the Tombs of the Kings.

of the shaft, or pit, at the bottom of which, in chambers made for the purpose, the mummies were placed. Some of the tombs of the XIIth dynasty on the north side of the hill have long corridors leading to the mouths of the pits, and above these are the "false doors," before which statues were sometimes placed.

Under the XVIIIth dynasty rock-hewn tombs of great size were made, and the finest examples of these are

undoubtedly the **Tombs of the Kings** at Thebes. The annexed plan and section of the tomb of Seti I will give an idea of the extent of the largest of them. A is a flight of steps, B a corridor, C a second flight of steps,



I. Ground Plan of the Tomb of Seti I, B.C. 1366.

II. Section of the Tomb of Seti I.

(From Lepsius, *Denkmäler*, Abth. I, Bl. 96.)

D a corridor, E, F, and G are rectangular chambers, H and I corridors, K an ante-chamber, L the large six-pillared hall in which stood the king's sarcophagus and mummy, and M, N, O, P, Q are chambers in which funerary ceremonies were performed. Under the sarcophagus is another staircase, which







View of a painted chamber in the tomb of the scribe Nekht.  
XVIIIth dynasty, about B.C. 1450.





Wall-painting from a tomb.  
*Scene:* Payment of tribute. Sudani men bearing rings of gold, logs  
 of ebony, panther-skins, apes, etc.  
 [Northern Egyptian Gallery, Bay 13, No. 520.]

leads to an unfinished passage, its entrance being about 150 feet below the entrance to the first staircase; the total length of the tomb is about 700 feet. The walls of the corridors and of most of the chambers are decorated with hieroglyphic texts and vignettes which illustrate mythological legends and the funerary ceremonies, all painted in bright colours, and on the roof of the great hall are painted lists of the thirty-six Dekans and other stars, and several figures of solar and stellar gods. The Tombs of the Kings were all



Wall-painting from a tomb.

*Scene :* Servants of a high official bearing offerings to the tomb.

[Northern Egyptian Gallery, Bay 12, No. 517.]

built on practically one and the same plan; the modifications which are found in the details are due partly to structural difficulties, and partly to the variation in the length of the time which was devoted to their making. They cover a period of about 550 years, *i.e.*, B.C. 1600-1050. At the entrances to some of the tombs of nobles and high officials gardens were laid out and trees planted, and these were, of course, maintained out of the endowments of the tombs.



Limestone coffin of Hes-Petān-Ast.  
Ptolemaic Period.  
[Southern Egyptian Gallery, Bay 26,  
No. 968.]

Under the XXVIth dynasty attempts were made to reproduce tombs after the plans of the XIXth dynasty, and a few very remarkable tombs, *e.g.*, that of Peṭā-Āmen-āpt at Thebes, were the result. The decoration was, however, inferior, and the scribes who drafted the texts for the walls contented themselves with making extracts from the old funerary compositions, and invented few that were wholly new.

The poor were buried in shallow graves made in the desert, or in caves and hollows in the mountains. Some of the caves in the Theban hills are literally filled with skulls and bones and the remains of badly made mummies, and the same may be said of several "mummy pits," in many parts of Egypt, which were the common property of the neighbouring towns. Among such remains are found cheap porcelain scarabs and poorly moulded figures of the gods, and sometimes coarse papyrus sandals, which prove that the equipment of the poor for their journey to the Other World was cheap and meagre.

**Tomb Equipment.**—To describe here in detail all the varieties of objects which may be fittingly grouped under this head is

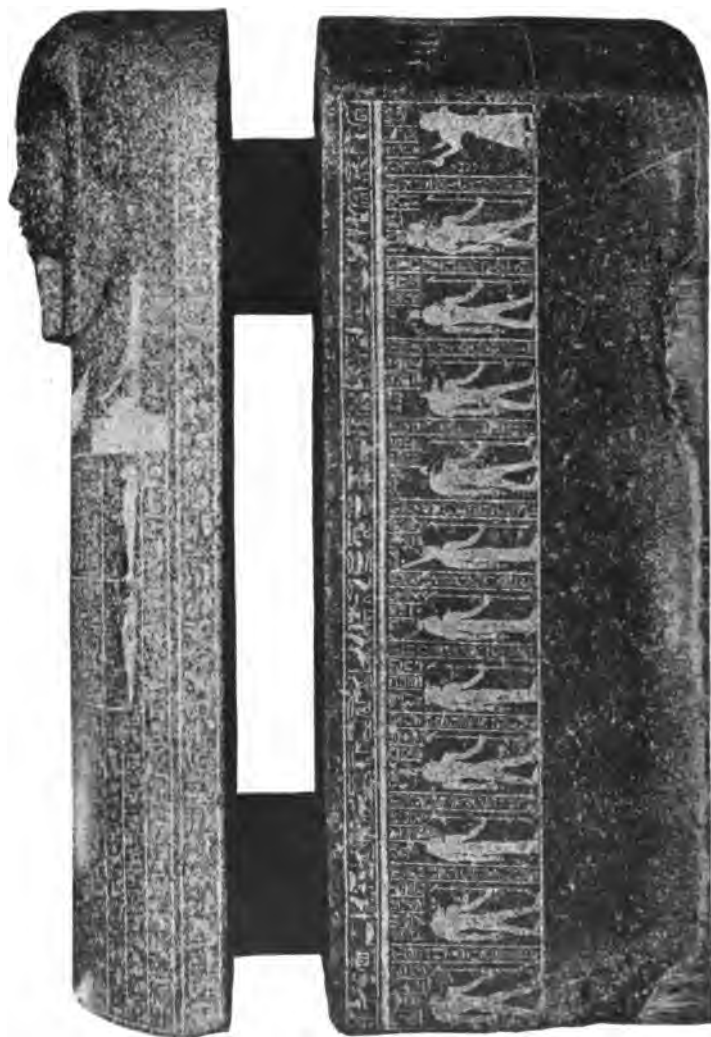




General view of the Sarcophagus of King Nekht-Heu-Ilebit, B.C. 378, engraved with scenes and texts from the Book of What is in the Other World, and selections from the Book of the Praises of Ra.  
[Southern Egyptian Gallery, Bay 25, No. 923.]







Granite sarcophagus of Nes-Qetiu, a prince, chancellor, and scribe of Amen-Rā.  
[Southern Egyptian Gallery, Bay 26, No. 825.]  
XXVIth dynasty, or later.





Sepulchral tablet of Ban-āa, a scribe.  
[Northern Egyptian Gallery, Bay 9, No. 474.] XVIIIth dynasty.

impossible, but the principal requirements of the dead of well-to-do folk may be thus enumerated: 1. **Coffin**, or coffins, painted and decorated according to the means of the relatives. A fine collection of coffins, which illustrates all the important varieties between B.C. 2600 and A.D. 300 is exhibited in the First and Second Egyptian Rooms. Fine **sarcophagi** in wood and stone will be found in the Second Egyptian Room and in the Southern Egyptian Gallery (see **Plates XVII and XVIII**).

2. A stele, or **sepulchral tablet**, recording the name and pedigree of the deceased, and containing usually a prayer to certain gods for sepulchral offerings (see **Plate XIX**). Examples of almost every kind of sepulchral tablet in stone

will be found on the shelves in the Egyptian Galleries, and brightly painted wooden tablets are exhibited in the Third Egyptian Room (Wall-cases Nos. 99-113). 3. A set of **Canopic Jars** (see above page 160). 4. A **statue**, or figure, seated or standing, usually inscribed, which was intended to form a dwelling place for the "double" (Ka) of the deceased, and to receive the offerings of his friends and relatives. (See the double statue of Ka-ṭep and Hetep-heres from their maṣtaba at Gizah, and Third Egyptian Room, Wall-case 99 ff.) 5. A **ushabti figure**, *i.e.*, a figure which was supposed to transform itself into a living man in the Other



Painted limestone figures of Ka-ṭep and his wife Hetep-heres.

IVth dynasty, B.C. 3750.  
[Vestibule, East Doorway, No. 14.]

World at the command of the deceased, and to perform any agricultural work which he might be condemned to do. In some tombs scores of *ushabtiu* have been found, and when a large number was buried in a tomb, a special box to hold them was provided. (For examples see Second Egyptian Room, Wall-cases Nos. 77-82.) 6. A **Heart-scarab**, *i.e.*, a model of a beetle (of the *Goliath* species?) usually in hard green stone, which was either inserted in the breast of the deceased, where it was intended to take the place of his heart which had been removed during the process of mummification, or was fastened

H

on the breast over the heart. It was inscribed with the text of Chapter XXXB of the Book of the Dead, in which the deceased prays that his heart may be victorious in the judgment, that no hostile or lying witnesses may appear against him, etc. This prayer is very old, and a Rubric to the LXIVth Chapter proves that it was in existence early in the IVth dynasty. Frequently the heart-scarab was inserted in a rectangular temple-shaped plaque, or pectoral (see Table-case I, in the Fourth Egyptian Room). 7. A copy of some religious text or texts (**Book of the Dead**), written upon stone, wood, or papyrus. In the Vth dynasty such texts were cut on the walls of pyramid chambers, corridors, etc. In the XIth dynasty they were traced in ink on the stone mummy chambers and on the sides of wooden sarcophagi. (See the coffin of Amamu in the First Egyptian Room, Case C.) In the XVIIIth-XXVIth dynasties they were written on rolls of papyrus which were placed in the coffin with the mummy, or between the legs of the mummy, or in a niche in the wall of the tomb. Sometimes the mummy was wrapped wholly in inscribed papyrus, and sometimes the texts were written on the linen swathings. 8. A set of vessels (bowls, jars, vases, bottles, etc.) for holding unguents, oils, astringent liquids, etc., for use in the Other World. These were made of granite, diorite, breccia, alabaster, etc., and their shapes are often exceedingly graceful. A very complete collection of them will be seen in the Fourth Egyptian Room; the oldest date from the Archaic Period, and the series continues to the XXVIth dynasty at least. 9. Royal ladies and priestesses were usually provided with a **toilet box** containing combs, mirror, hair-pins, hair-tweezers, sandals, tubes of eye-paint, flasks of sweet unguent, etc.; for an example see Standard-case L, in the Fourth Egyptian Room. 10. A **Pillow** made of wood, ivory, alabaster, etc.

The tombs of the wealthy were provided with chairs, tables, couches, stools, boxes, painted and inlaid to hold jewellery, scents, etc., and many articles which the Egyptians used daily in their professions. The sistrum, cymbals, and bells which the priestess used in the temple were buried with her; the bow and arrows of the hunter, the favourite inscribed staff of authority of the official, the spear, dagger and axe of the warrior, the palette and colour-pots of the artist, the sceptre or symbol of office of the governor, children's toys and dolls, dice, draughts, and counters used in games—all these things went to form the equipment for the tomb in individual cases, and examples of them are to be seen in the Third and Fourth Egyptian Rooms.

Of **personal ornaments** of the dead the variety is endless, but a very good general idea of them may be obtained from the collections in the Table-cases in the Fourth Egyptian Room. In **Case F**, one side is filled with amulets, many of which were worn for decorative purposes during life by their owners, and the other side contains a collection of **necklaces** and **beads** belonging to various periods between B.C. 1700 and A.D. 100. The beads are made of gold, amethyst, garnet, carnelian, mother-of-emerald, lapis-lazuli, agate, topaz, glass, etc., all which materials were believed to possess magical properties, and the pendants were intended to bring luck, long life, health, etc., to their wearers. The necklaces of the early period will be found in **Case J**, some of which belong to the period of the Early Empire; the porcelain beads and necklaces are in **Case B**. At one period unpierced, round and conical beads were made in Egypt. (See Table-case L, Second Egyptian Room.) They were found placed in semi-circular rows on a layer of clay, which was intended to serve as a necklace or breastplate for a mummy. A fine display of **gold rings, pendants, bracelets**, etc., will be found in **Table-case J** in the Fourth Egyptian Room. Worthy of special note are: the gold **bracelets** of **Nemareth** (Nos. 134, 135), the gold uræus (No. 105), the "heart-scarab" in massive gold setting (No. 132), the hawk of gold (No. 133), gold pendant (No. 137), gold pectoral (No. 138), **gold bangle** with figures in gold and silver alternately (No. 140), gold lion (No. 175), **Scarab of Sebekemsaf**, a king of the XIVth dynasty (No. 195), **gold rings** inscribed with the names of Thothmes III, Hâtshepset, Shishak I, Amen-hetep III, and Ptolemy III (Nos. 198, 201, 217, 237, 266), **silver rings** inscribed with the names of Amen-hetep IV, Shishak, and Psammetichus (Nos. 390, 392), and a very fine collection of 64 scarabs in agate, onyx, lapis-lazuli, etc., from the tomb of a princess of the XIIth dynasty, about B.C. 2400 (No. 382).

## CHAPTER IX.

NUMBERS CARDINAL AND ORDINAL. DIVISIONS OF TIME :  
THE CALENDAR, SOTHIC PERIOD. CHRONOLOGY.

**Numbers.**—The numbers 1 to 9 are expressed by short perpendicular strokes, *e.g.*, I = 1, II = 2, III = 3,  $\overset{||}{||}$  = 4,  $\overset{|||}{||}$  = 5,  $\overset{|||}{|||}$  = 6,  $\overset{||||}{|||}$  = 7,  $\overset{||||}{||||}$  = 8, and  $\overset{|||}{|||}$  = 9. The number 10 is expressed by n, 100 by @, 1,000 by  $\overset{\text{q}}{\text{x}}$ , 10,000 by  $\text{}$ , 100,000 by  $\text{}$ , 1,000,000 by  $\text{}$ , and 10,000,000 by Q; tens up to 90 are expressed by repeating the sign for ten, n, so many times; hundreds up to 900 by repeating the sign for hundred, @, so many times; thousands up to 9,000 by repeating the sign for thousand,  $\overset{\text{q}}{\text{x}}$ , so many times, and so on. The following extract will illustrate the use of these signs:—














I. Ru geese	$\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}$	@@@@	nn	=	6,820
Khet-āa geese	$\overset{\text{q}}{\text{x}}$	@@	n	=	1,410
Turpu geese	$\overset{\text{q}}{\text{x}}$	@@@	nnn $\overset{  }{  }$	=	1,534
Tchau geese		@	nnn $\overset{  }{  }$	=	150
Mest geese	$\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}$	nnn	nnn	=	4,060
Water fowl	$\text{  }$ $\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}$		nn	=	25,020
Menāt birds	$\text{    }$ $\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}\overset{\text{q}}{\text{x}}$	@@@@	n	=	57,810





Paṭ birds    = 21,700




Paāsh birds    = 1,240







Birds    = 6,510



Total No. of birds      = 126,254




II.               
Large loaves 992,750.

Fractions  =  $\frac{1}{2}$ ,  =  $\frac{1}{3}$ ,  =  $\frac{2}{3}$ ,  =  $\frac{1}{4}$ ,



 =  $\frac{1}{5}$ ,  =  $\frac{1}{6}$ ,  =  $\frac{1}{7}$ , etc. Ordinal numbers



are indicated by  placed before the figure, or by  placed after it; e.g.   = "sixth,"   = "seventh."




Divisions of Time.—The smallest fraction was the *ant*,  , one **third of a second**, or "the twinkling of an eye."


Then came the *hat*  , **second**; the *at*  , **minute**;



and the *unnut*  , **hour**. Twenty-four hours made

one **day**, *hru*  , ten days made one **week**, and

thirty days one **calendar month**,  . Twelve months plus the five epagomenal days made one vague or **calendar year**,

*renpit*   . Longer periods of time were:—

Set period   = 30 years.

Two-Henti period   = 120 "

Heḥ   = An Age.

Tchetta   = Eternity.



We also have :—



= Millions of years.



= 10,000,000 years.



= 1,000,000,000,000 years.



= 10,000,000,000,000 years.






= 1,000,000,000,000,000,000 years.


In late times the **Sothic Period** and the **Phoenix Period** were used by the Greeks, but there is no evidence that either was known to the Ancient Egyptians.


**Chronology, and the ancient Egyptian Year.** The Calendars of Lucky and Unlucky Days indicate that in very early times the Egyptian Year consisted of 12 months each of 30 days, *i.e.*, that the primitive year contained 360 days. Whether the Egyptians ever tried to use the lunar year of 354 days there is no evidence to show. Now the progress of the seasons would, in a few years, soon convince those who used the **year of 360 days** that their year did not agree with the solar year, and that it was too short, and they would be obliged to add to its days in some way. The inscriptions prove that even at so early a period as the reign of Pepi II of the VIth dynasty, the Egyptians were in the habit of adding **five days** each year to their year of 360 days, and that before B.C. 3000 the year in common use contained **365 days**. These "five days" are known as "the days over the year"

{   , or  III    } , or "the five





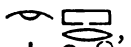
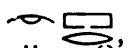
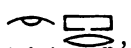
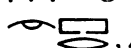
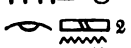
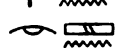

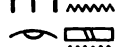
**epagomenal days,"** and they were said to be the days on which Osiris, Horus, Set, Isis, and Nephthys respectively were born. The primitive year of 360 days was divided into **three**


**seasons.** The first season was **Shat**, or **Akhet**,   ; it began about July 19 and ended about November 15, and corresponded practically with the period of the Inundation.

The second season was **Pert** ; it began about November 15 and ended about March 15. The third season was **Shemu**



; it began about March 15 and ended about July 13.

These seasons to the Egyptians represented roughly **Winter, Spring, and Summer.** Each season contained **four months**, which were in early times called the first, second, third, and fourth month of that season; in later times a name was given to each month. The following was the early calendar:—

		COPTIC NAME. <sup>1</sup>	
	1st Month of sowing	... THOTH.	Inundation time and Winter
	2nd " "	... PAOPHI.	
	3rd " "	... ATHYR.	
	4th " "	... CHOIAK.	
	1st Month of growing	... TYBI.	Spring.
	2nd " "	... MECHIR.	
	3rd " "	PHAMENOTH.	
	4th " "	PHARMUTHI.	
	1st Month of inundation	... PACHONS.	Summer.
	2nd " "	... PAYNI.	
	3rd " "	... EIPHI.	
	4th " "	... MESORE.	

<sup>1</sup> The Coptic names are derived from the ancient Egyptian names; thus "THOTH" is from , whose festival was celebrated in that month.

"Choiak" is from the name of the festival *Kahraka* , and so on.

<sup>2</sup> We should naturally expect  to represent the whole period of the Inundation, and not merely the first two or three weeks of it; and  cannot originally have referred at all to the period of the Inundation. This subject, however, is one of difficulty.

To these twelve months, as already said, five days were added, and the year thus formed is generally known as the "**vague** (or wandering) **year**," and the "**calendar year**." Now it is clear that since this vague year of 365 days was shorter than the true year, or "**solar year**," of  $365\frac{1}{4}$ , by nearly a quarter of a day, every fourth vague year would be shorter than the true year by nearly a whole day. Moreover, given a sufficient number of years, the vague year would work backward through all the months of the year, until at length the first day of the vague year would coincide with the first day of the solar year. Thus, supposing the first day of the vague and solar years to have coincided on January 1, B.C. 2000, two hundred years later the first day of the vague year would have worked back about 50 days; and five hundred years later, *i.e.*, about B.C. 1300, the first day of the vague year would fall in the height of the summer instead of in the depth of winter. This defect in their year of 365 days would soon become apparent, and we may be sure that they were not long in discovering some means for correcting it. According to some authorities the Egyptians knew the length of the true, or solar, year with considerable exactitude, and if this be so they were well able to plan their farming operations without any reference to the vague year. According to others the Egyptians were ignorant of the solar year, but were acquainted with a **Sothic year**, which is so called because it began on the day when the star **Sept** (or **Sirius**, or **Sothis**, or the **Dog Star**) rose heliacally, that is to say, with the sun. This happened on July 19 or 20, and as this date was very near the time when the Inundation began, the Egyptians considered it most convenient for their year and the Inundation to begin at the same time. The **Sothic year** contained practically  $365\frac{1}{4}$  days, *i.e.*, a few minutes more than the true, or solar, year; and the **Sothic Period**, *i.e.*, the length of the time which must elapse between two risings of Sothis heliacally, contained 1,460 Sothic years, or 1,461 vague, or calendar, years.

It has now to be considered how the above facts bear upon Egyptian **chronology**. To make a complete scheme of Egyptian chronology we need a complete list of the kings of Egypt, and to know the order in which each succeeded, and the number of years which each reigned. Now, such a list does not exist, for the lists we have only contain selections of kings' names; and of many a king neither the order of his succession nor the length of his reign is known. The facts at

present available do not permit the making of a complete detailed scheme of chronology, but one which is **approximately correct** in many parts of it can be framed. As authorities for the names of the kings there are :—1. The **Royal Papyrus of Turin**, which, when complete, contained over 300 royal names. 2. The **Tablet of Abydos**,<sup>1</sup> made for Seti I, containing seventy-six names. 3. The **Tablet of Sakkarah**, containing fifty names. 4. The **Egyptian monuments** of all periods. 5. The **King List of Manetho**.<sup>2</sup> The Turin Papyrus, which was compiled about B.C. 1500, gave the lengths of the reigns of the kings, but unfortunately most of them are broken. Manetho compiled his King List, it is said for Ptolemy II Philadelphus, in the first half of the third century B.C., but, as the work in which it appeared is lost, we only know it by the copies which have come down to us in the **Chronicle of Julius Africanus** (third century A.D.), in the **Chronicle of Eusebius**, Bishop of Caesarea, who died about A.D. 340, and in the **Chronography of George the Monk** (eighth century A.D.). Eusebius himself also compiled a King List, but his results differ materially from those of Manetho as given by Africanus. Manetho divided the kings of Egypt into thirty dynasties, which he arranged in three groups: Dynasties I-XI, XII-XIX, and XX-XXX. He also gave the lengths of the reigns of the kings, and the cities of their origin, Memphis, Elephantine, Thebes, etc.

Now, although a great many credible facts are to be gathered from the above authorities from which we are justified in making the general deduction that the period of dynastic civilization lasted between four and five thousand years, they none of them help to fix an exact date for the reign of the first dynastic king of Egypt, who, by general consent, is said to have been **Mená** or **Menes**. If Manetho's List were trustworthy, the difficulty would be settled, but unfortunately one version of it makes 561 kings reign in 5,524 years, whilst another gives the number of the kings as 361, and their total reigns as 4,480 or 4,780 years. Many Egyptologists have accepted Manetho's statements with modifications, but others have tried to work out more accurate results, astronomically, by the use of the **Sothic Period**. It has already been said that the Sothic Period of 1,460 years is

<sup>1</sup> A second **Tablet of Abydos**, made for Rameses II, is exhibited in the Northern Egyptian Gallery, Bay 6, No 592.

<sup>2</sup> To these may be added the fragment of a stele (now preserved at Palermo), from which the names of a few of the Predynastic kings of Lower Egypt have been recovered.

equal to 1,461 vague, or calendar, years, and it is argued that, if we can find mentions of the risings of Sothis (Sirius, or the Dog-star) expressed in terms of the vague year, and if we can also fix a date for the beginning or end of a Sothic Period, it will be possible to arrive at fixed points in Egyptian chronology. Fortunately some three or four mentions of the rising of Sothis are known in the inscriptions, and thanks to **Censorinus**, who wrote his work (*De Die Natali*) A.D. 238, it is known that a Sothic Period came to an end A.D. 139.<sup>1</sup> If this be so, it is clear that the Sothic Period to which he refers began in B.C. 1321, the one before that in B.C. 2781, the one previous in B.C. 4241, and so on. The next step is to work out the mentions of the risings of Sothis which are expressed in terms of the vague, or calendar, year, and, provided that the statement of Censorinus be trustworthy and the calculations of modern investigators be correct, it is possible to assign a date in ordinary Julian years to such risings of Sirius.

Want of space renders it impossible to discuss here the various systems of chronology which have been formulated by Egyptologists and others, but the dates proposed by the principal authorities for some of the dynasties may be thus grouped :—

DYNASTY.	DATES PROPOSED.					
	1.	2.	3.	4.	5.	6.
I	5869	5702	5613	5004	4400	3315
III	5318	5147	5058	4449	3966	2895
VI	4426	4402	4310	3703	3300	2540
XII	3703	3404	3315	2851	2466	2000
XVIII	1822	1655	1796	1703	1700	1580
XIX	1473	1326	1404	1462	1400	1320
XX	1279	1183	1195	1288	1200	1200

Of these systems the one proposed by the late Dr. H. Brugsch (No. 5) agrees best with the general evidence of the monuments as to the length of the period of Dynastic

<sup>1</sup> He says : " The Egyptians in the formation of their Great Year had no regard to the moon. In Greece the Egyptian Year is called ' cynical ' (dog-like), and in Latin ' canicular ' because it commences with the rising of the Canicular or Dog-star, to which is fixed the first day of the month which the Egyptians called Thoth. Their civil year had but 365 days without any intercalation. Thus with the Egyptians the space of four years is shorter by one day than the space of four natural years, and a complete synchronism is only established at the end of 1,461 years." (Chapter XVIII.) " But of these [eras] the beginnings always take place on the first day of the month which is called Thoth among the Egyptians, a day which this present year corresponds to the VIIth day of the Kalends of July (June 25), whilst a hundred years ago . . . this same day corresponded to the XIIth day of the Kalends of August (July 21), at which time the Dog-star is wont to rise in Egypt." (Chapter XXI.)

civilization ; it is therefore used, with some modification of the dates of the XVIIIth dynasty, in this book. It has been declared that the intervals which he placed between the VIth and the XIIth, and the XIIth and the XVIIIth dynasties are too long, but, on the other hand, many objections can be urged against the reductions recently suggested. It is proposed to reduce the date given by Brugsch for Menes, B.C. 4400, to B.C. 3315 ; but there is no evidence in support of the reduction. The view has been steadily growing for years that some of the dates proposed by Brugsch for the kings of the XVIIIth dynasty must be reduced, and as this view is supported by the evidence derived from the recently published Babylonian Chronicles, and the general testimony of recently excavated monuments, the dates of the reigns of the early kings of that dynasty may well be brought down nearly one hundred years. The other evidence on the point, being of an astronomical character, can only be dealt with by experts. Egyptian chronology is a difficult subject, chiefly because of an insufficiency of facts about the reigns of the kings of the VIIth-XIth, and the XIIth-XVIIIth dynasties. Every year, however, witnesses the removal of a certain number of difficulties, and as long as excavations are made in Egypt a steady increase in the knowledge of the subject may reasonably be hoped for.

## CHAPTER X.

### THE HISTORY OF EGYPT.

#### Palæolithic Period.

The only remains of this Period in the British Museum are **flint axes**, borers, scrapers, etc., typical examples of which are exhibited in Table-case M in the Third Egyptian Room.


#### Neolithic Period.

Towards the end of this Period Egypt was divided into **two kingdoms**, of the South and of the North; of the kings of the latter a few names are known from the Palermo Stele, *e.g.*, **Seka, Khaáu, Táu, Thesh Neheb, Uatch-nār** or **Uatch-ánt, Mekha**, etc. No date can be assigned to the rule of these kings, but they probably all reigned before B.C. 4500. Whilst Egypt was divided into two kingdoms the country was invaded, probably more than once, by a people who made their way thither from the East, or South-East, and settled as conquerors in the Nile Valley and Delta. They brought with them a civilization superior to the African, and appear to have introduced wheat, barley, the sheep, the art of writing, a superior kind of brickmaking, etc. After a time, length unknown, there arose a king who succeeded in uniting the Kingdoms of the North and South under his sway; that king was **Mená** or **Menes**.

### DYNASTIC PERIOD—ANCIENT EMPIRE.

#### First Dynasty. From the city of This.

*About B.C. 4400.*

**Mená**, the Menes of the Greeks, was the first dynastic king of Egypt, and has been identified by some with king **Āha** , whose tomb was discovered in 1897 at Abydos.

Nothing is known of his reign from the monuments, but a tradition preserved by Greek writers declared that he altered the course of the Nile, and so redeemed from the river a large tract upon which he built the first city of Memphis. Among the objects in the British Museum bearing the name of **Āha** may be mentioned some **clay sealings** for small wine-jars, a portion of an **ivory box**, and parts of two **ebony tablets**. (Table-case L in the Third Egyptian Room.)



ĀHA.



NĀR-MER.

**Tetā**, or **Ātet**, was the successor of Menā according to the King Lists. In recent years this king has been identified by some with a king whose name is provisionally read **Nār-mer**; others, however, take the view that Nār-mer is one of the names of Betchau, a king of the II<sup>nd</sup> dynasty.





Khent.



TCHA.

The next two kings were **Ateth** and **Ata**, but of their reigns nothing is known; according to some authorities we are to identify King **Khent** with the former, and King **Tcha** with the latter. There are several small objects in the British Museum inscribed with the name of **Tcha** (Table-case L), and several jar-sealings (Wall-case on Landing).

The reign of the next king **Semti** , or **Ten**, formerly known as **Hesepti** , was important. A legend preserved



TEN.

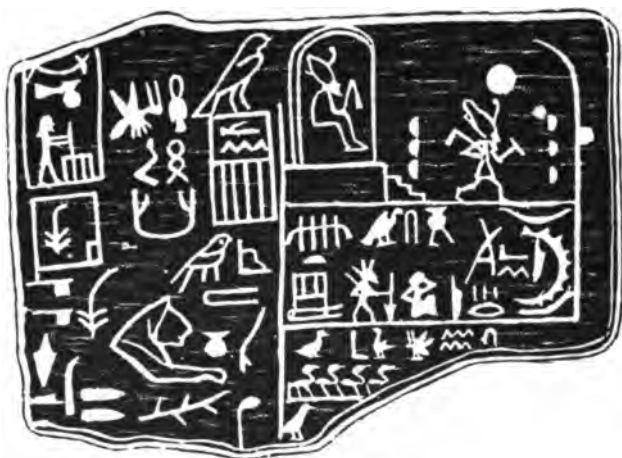
in the Book of the Dead states that the short form of the LXIV<sup>th</sup> Chapter of that work was "found" during his reign; and on the tablet exhibited in Table-case L, Third Egyptian Room (No. 124), the king is represented dancing before a god, who wears the White Crown and is seated within a shrine placed on the top of a flight of steps. As in later texts Osiris is called "the god on the steps," and the White Crown is one of his most characteristic emblems, we are probably justified in identifying the figure in the shrine with that of Osiris. It is probable that the **worship of Osiris** assumed an importance in the reign of Semti hitherto unknown, and that it was at this period that the cult of this god began to displace the **worship of ancestors**, which, up to



that time, appears to have been general. It is clear that tradition assigned to his reign a period of literary activity. The name of Semti also occurs in connexion with a recipe in a **book of medicine** for driving the disease *ukhedu* out of the body. (For objects bearing his name see Table-case L, and for wine-jar sealings see Wall-cases on Landing.)

The sixth king of this dynasty was **Ātāb**, or **Ātchāb**, otherwise known as Merpeba, or **Merbapen**. (For a number of objects bearing his names see Table-case L and Wall-cases on Landing.)

The next king, according to the King Lists, was called



King Semti dancing before the god who wears the White Crown.

**Semerka**, or **Hu**, or **Nekht**, or **Semsu**, the Semempses of Manetho. (For objects bearing his name see Table-case L and Wall-cases on Landing.)





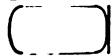

Qā.


This dynasty was brought to a close by the reign of a king called **Qebh** in the later Lists; the correct form of his name is, however, **Sen**, and his Horus name is **Qā**. (For objects bearing his name see Table-case L and Wall-cases on Landing.)

## Second Dynasty. From the city of This.



*About B.C. 4133.*

The first king of the II<sup>nd</sup> dynasty was **Khā-Sekhemui** , other names of whom were **Betchau**, Neter-baiu, and

**Besh.** From the reliefs on the statues of this king which were recovered from his tomb at Abydos, we may assume that Besh fought many battles, and conquered his enemies. From a design on one of his vases we learn that he was probably the first to enclose his personal name within the *Shennu* sign , which was afterwards elongated into the *cartouche*  when royal names became longer. In this design we see the vulture-goddess Nekhebit uniting the South and the North, and holding in one claw the sign ,

with the name Besh written within it thus: 

Betchau, or Besh, has been identified by some with Nārmer. There are no objects bearing the name of Nār-mer in the British Museum, but a good cast of a green slate shield of Betchau is exhibited in Wall-case 10 on the Landing of the North-West Staircase. The designs on this remarkable object are reproduced in the *Guide to the First and Second Egyptian Rooms*, p. 40 ff. The objects found in the tomb of Besh prove that the Egyptians were, even at this early period, skilled in stone-cutting, statue-making, and working in metals, and that their religious and social institutions must have been established for many generations. (See the **copper vases** and wine-jar sealings on the Landing, and the interesting group of objects, fragments of vases, etc., in Table-case L.)

Besh was followed by **Hetep-Sekhemui**  , of whom we have a fragment of a stone vase (Table-case L, No. 162); and by **Rā-neb** and **En-neter** (see the fragment of a bowl in Table-case L, No. 163). During the reign of Rā-neb, who was also called **Ka-kau**, the worship of the **Apis Bull** of Memphis, the **Mnevis Bull** of Heliopolis, and the **Ram of Mendes** was either reconstituted, or additional shrines were founded or old ones repaired (For typical figures of these gods see Table-case H, Third Egyptian Room.) After **Uatchnes**, of whom nothing is known, came a king who as the representative of Horus was called **Sekhem-āb**, and as the representative of Set, **Perābsen**. In Table-case L are a jar-sealing and a fragment of a stone vase, and in the Wall-case on the Landing a fine, hard grey granite stele, inscribed with his **Set name**.

**Sent**, or **Sentā** is mentioned in connexion with a certain medical work which was either written or edited in the reign



Slab from the tomb of Sherā, a Priest  
of the Ka of Sent, a king of the  
II<sup>nd</sup> dynasty, B.C. 4000.  
[Vestibule, South Wall, No. 1.]

of Senti, the fifth king of the Ist dynasty. Nothing is known of Senti's reign, but we find from the tomb of **Sherà**, a priest, that services were performed on behalf of his Ka or "Double" and that of his predecessor **Peràbsen**. **Sherà** the priest probably lived at the end of the IIInd, or at the beginning of the IIIrd, dynasty. A fine slab from his tomb is exhibited in the Egyptian Vestibule, No. 1.

Of the remaining kings of the IIInd dynasty, **Neferkarà**, **Neferkaseker**, **Hetchefa**, and **Bebi**, or **Tchatchai**, their names only have survived.

### Third Dynasty. From Memphis.

*About B.C. 3966.*

The greatest of the kings of this dynasty was **Tcheser**, or **Tcheser-sa**, who is renowned as the builder of the famous **Step Pyramid** at **Šakkàrah**. This pyramid is about 200 feet high, and has six "steps," 38, 36, 34½, 33, 31, and 29½ feet high respectively; the lengths of its sides at the base are: north and south, 352 feet, east and west 396 feet. A tomb of **Tcheser**, who has been identified with this king, was discovered at **Bêt Khallâf** in 1901. Details of his reign are wanting, but, according to a legend preserved on a rock stele on the Island of **Sâhal** in the First Cataract, a **Seven Years' Famine** came upon Egypt in his time, and want and misery were universal. Greek tradition ascribed to **Tcheser** great medical knowledge, and he is said to have been a patron of literature. Among the objects of this king in the British Museum may be mentioned the fragment of a slate vase (Table-case L, No. 169), and the very interesting small **glazed tiles** (Nos. 208, 209, in the same case; and see Table-case K in the Fourth Egyptian Room, Nos. 863-869), which were found inlaid in the wall of the doorway in the pyramid of King **Tcheser**.

The other kings of this dynasty, **Hen-Nekht**, or **Sa-Nekht**, **Tcheser-Tetâ**, **Setches**, and **Nefer-ka-Râ Huni** were unimportant; the last named is mentioned in the famous Book of Moral Precepts known as the **Prisse Papyrus**, where he is said to have been the predecessor of the great king **Seneferu**. With the ending of the IIIrd dynasty the period of Egyptian History called the **Archaic Period** closes. During these dynasties civilization had advanced greatly in Egypt. The habitations of the living were now built of brick, with wooden roofs supported on pillars; and the dead were provided with

stone-built tombs, called **maṣtabas**, in which they were laid at full length, instead of in contracted positions. The **art of writing** had been introduced, and the beginning of the hieroglyphic system invented. Sculptors and metal workers had



Relief from the tomb of Suten-ābu.

IIIrd or IVth dynasty, B.C. 3700.

[Vestibule, South Wall, No. 5.]

attained considerable skill, and potters had learned how to apply glaze. The progress made during the Archaic Period can be successfully studied by the visitor from the valuable collection of objects exhibited in Table-case L in the Second Egyptian

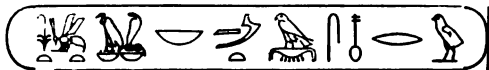
Room, and in the Wall-cases on the Landing of the North-West Staircase. Special attention should be given to the **green slate shields**, sculptured in relief with hunting scenes, and to the fine display of **vases** and **bowls**, in diorite, granite, porphyry, jasper, breccia, limestone, alabaster, etc., in Wall-cases 137-142, 194-204, in the Fourth Egyptian Room. To the same period probably belong:—1. The portion of a sculptured stele, with the Horus name of a king, which was found at Wâdî Maghârah in the Peninsula of Sinai (Egyptian Vestibule, No. 2). 2. The very interesting red granite statue, of a most archaic character, of **Betchmes**, a royal kinsman and axeman who was attached to the body-guard of the king (Egyptian Vestibule, No. 3). 3. The text on a limestone slab in which the hieroglyphics are not divided by lines (Egyptian Vestibule, No. 4). 4. Relief from the tomb of Suten-âbu (Egyptian Vestibule, No. 5).

#### Fourth Dynasty. From Memphis.

*About B.C. 3733.*


With the accession of **Seneferu** one of the most important periods in the history of Egypt opened, and it was marked by the **conquest of the Sûdân** and the **Sinaitic Peninsula**, by the building of the **Pyramids**, and by the production of bas-reliefs, sculptures, wall-paintings, etc., which for fidelity to nature and delicacy of execution were never surpassed. Several of the earlier kings of Egypt had trade relations with the natives of Sinai who worked the famous copper and turquoise mines of Wâdî Maghârah; but Seneferu invaded the country and conquered it, and cut reliefs on the rocks in which he is represented clubbing the rebellious natives. He was the first to group four of the royal titles within

a cartouche thus:



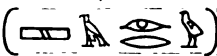
He also **raided the Sûdân**, and captured, as we learn from the Palermo Stele, 7,000 men, *i.e.*, slaves, and 200,000 animals, *i.e.*, oxen, cows, goats, etc. The men were, no doubt, brought to Egypt and made to labour there on the king's works. During the reign of Seneferu, Egypt was invaded by certain Eastern tribes by way of the desert; and the country seems to have suffered from a famine. Seneferu was probably buried in the **Pyramid of Mèdûm**, which is called the "False Pyramid," and is of an unusual shape; it is about 115 feet

high, and consists of three stages, which are 70, 20, and 25 feet high respectively. He also built a pyramid at Dahshûr.


His queen was **Mert-tefs** , who survived him and was living during the reigns of Khufu and Khâfrâ; a limestone false door from her tomb is exhibited in the Egyptian Vestibule, No. 7. The governor of Seneferu's pyramid at Mèdûm was Ka-nefer (for his sepulchral stele see the Egyptian Vestibule, No. 8), to whose memory a pious son set up the memorial tablet No. 9.



King Khufu (Cheops).  
[Vestibule, South Wall, No. 13.]

Seneferu was succeeded by **Khufu**, the **Cheops** of the Greeks, the son of **Shaâru** () , the greatest

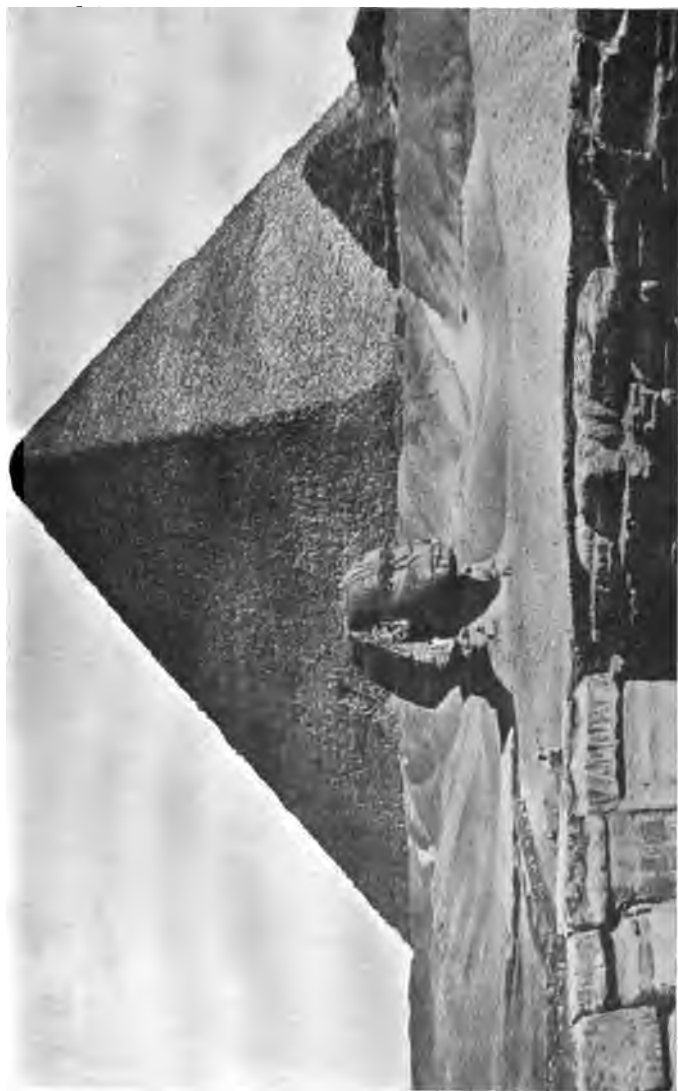
king of the dynasty; he is said to have reigned sixty-three years. He may have been a great warrior, like Seneferu; and a relief on the rocks at Wâdî Maghârah in the Sinaitic Peninsula represents him in the act of clubbing a typical foe in the presence of the ibis-headed god Thoth. He was, however, a far greater builder, and he has been known to fame for some thousands of years as the builder of the **Great Pyramid** (see **Plate XX**). This wonderful building, which the Egyptians

called "Khut," , stands on the edge of a ledge of rock forming the "skirt" (hence the

name *Gîzah*) of the desert, on the western bank of the Nile, about 5 miles from the river, near the village of Al-Gîzah. It covers an area of  $12\frac{1}{2}$  acres. It is 451 feet high, and the flat space at the top is about 30 feet square. The length of each side at the base is 755 feet; but before the outer layers of stone were removed and used in Cairo for building material each side was 20 feet longer, and the pyramid itself was about 30 feet higher. It was originally

(See page 196.)

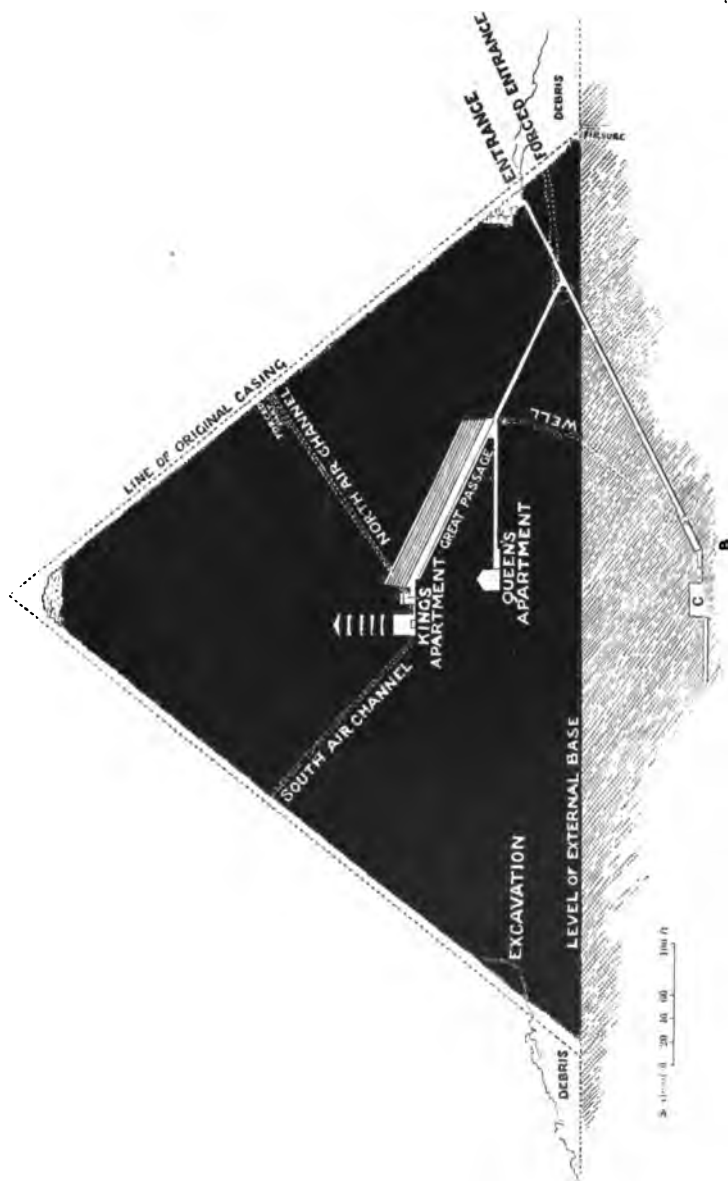
PLATE XX.






The Great Pyramid and Sphinx.









Section of the Great Pyramid of Giza, built by Khufu (Cheops), showing the internal passages and chambers, and the underground corridor and sarcophagus chamber.

covered with inscribed slabs of smooth limestone or polished granite, and it is calculated that it at present contains 85,000,000 cubic feet of masonry. The illustration on page 197 illustrates the general arrangement of the chambers and corridors inside the pyramid, and the corridor and mummy chamber beneath it. The stone used in building was quarried at Tura, on the eastern bank of the Nile, about 8 or 9 miles from the pyramid site. It was rolled down to the river on a made road, and ferried across in barges, and then rolled up the embanked road and causeway to the rock. According to Diodorus (i, 63), the building occupied at least twenty years, and some 300,000 men were employed in the work. Herodotus says (ii, 64) that ten years were consumed in the quarrying of the stone, and ten more in building, and that the men worked in gangs of ten thousand, each gang working three months at a time. A group of three **casing stones** from the Great Pyramid are exhibited in the Egyptian Vestibule, Nos. 10-12, and also a plaster cast of a **statue of Khufu** (No. 13). Attached to the Great Pyramid was a funerary temple in which commemorative services were performed; and either towards the end of the king's reign, or soon after his death, one of the chief priests in it was **Ka-ṭep**, who held the office of "Prefect of the *sa*"   , i.e., of the "fluid of life." Ka-ṭep was a "royal kinsman," and his wife **Hetep-heres** was a "royal kinswoman." For the statues of Ka-ṭep and his wife, see page 177, and for "false doors" from his maṣṭaba tomb, see Egyptian Vestibule, Nos. 14-17, and for his **censers**, see Wall-case 200 in the Fourth Egyptian Room, Nos. 52, 53. Another official who flourished about this period was **Sheshā**, from whose tomb came the limestone stele in the Egyptian Vestibule, No. 18.

During the reign of Khufu a large number of fine tombs were built round about the Great Pyramid, and in some of them fine monolithic sarcophagi were placed. An excellent idea of this class of monument may be gained from an examination of the cast of the **sarcophagus of Khufu-ānkh** (Egyptian Vestibule, No. 19).

Here, because the monument is associated with the name of Khufu in the inscription of Thothmes IV, must be mentioned the **Sphinx**, in Egyptian **Hu**  . The early history of this wonderful man-headed lion is unknown, but it seems that some work upon the rock out of which it was fashioned was undertaken by Khufu. Under the XIIth dynasty the


headdress, called *nemmes*, was cut, and it is possible that an attempt was made to give the face some resemblance to that of Amen-em-hât III, or one of his predecessors, about the same time. At a later period the Sphinx was identified with Râ-Harmachis, probably under the influence of an ancient tradition which connected it with the Sun-god. It is 150 feet long and 70 feet high; the head is 30 feet long and the

face 14 feet wide. Originally the face was painted a bright red, and traces of the colour are still visible. Traditions and superstitions have gathered about it in all ages, and it is probable that the rock out of which it was made was regarded with veneration in primitive times. In the Middle Ages the natives believed that the Sphinx kept the sands of the Western Desert from swallowing up the village of Gizah. A portion of the painted limestone uræus, or asp, from the forehead and a portion of the beard of the Sphinx are exhibited in the Egyptian Vestibule, Nos. 20 and 21.

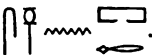
Khufu was succeeded by Tēf-f-Râ, of whom nothing is known; and he again was succeeded by Khâ-f-Râ, the Chephren of the Greek writers, who is famous chiefly as the builder of the Second



King Khâfrâ (Chephren).

**Pyramid** at Gizah, called in Egyptian "Ur" , i.e., the "Great." Its height is about 450 feet, the length of each side at the base is 700 feet, and it is said to contain about 60,000,000 cubic feet of masonry, weighing some 4,883,000 tons. It was first opened by Belzoni (born 1778,

died 1823) in 1816. It was originally cased with polished stone, but only towards the top has the casing been preserved. The illustration on page 171 shows the arrangement of the corridor and sarcophagus chamber, which is very different from that of the Great Pyramid. A funerary chapel was attached to the pyramid; and among those who ministered in it was **Rutcheh**, the chief of the libationer priests, who

calls himself a "friend of Pharaoh" .

(For an architrave and an inscription from his tomb see Egyptian Vestibule, Nos. 22 and 23.) The Pyramid itself was in charge of the "royal kinsman" **Thethá**, who was the royal steward, and "over-seer of the throne of "Pharaoh," and priest of Hathor and Neith. Two fine doors from the maṣṭaba tomb of Thethá are exhibited in the Northern Egyptian Gallery (Bay I, Nos. 24 and 25), together with a short inscription referring to the burial of his father and mother (No. 26). The perfection to which the sculptor's art had attained at this period is well illustrated by the casts of statues of **Chephren**, from the hard stone originals in the Museum in Cairo,



King Menkaurā (Mykerinos).  
[Vestibule, South Wall, No. 30.]

exhibited in the Egyptian Vestibule, Nos. 27 and 28. A fragment of an alabaster vessel from the king's tomb, bearing his name, is in Wall-case 138 in the Fourth Egyptian Room, No. 56.

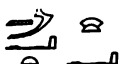
**Men-kau-Rā**, the Mykerinos of Greek writers, reigned, it is said, about sixty-three years; no details of his reign are

known, and he is chiefly famous as the builder of the **Third Pyramid** at Gîzah, which the Egyptians called "Her"



This pyramid is between 210 and 215 feet high, and the length of each side at the base is about 350 feet. The illustration on page 202 shows the position of the corridors and the mummy chamber, which is 60 feet below the surface of the ground, and also indicates the damage which was done to the pyramid by the Khalifa Al-Mâmûn, who, believing that it was full of gold and precious stones, tried to demolish it. The pyramid was originally cased with slabs of granite, many of which still remain in position. In the mummy chamber were discovered a **stone sarcophagus**, a **wooden coffin**, the cover of which was inscribed with the king's names and titles and an extract from a religious text, and the **remains** of a **mummy** wrapped in a cloth. These were despatched by ship to England in 1838, but the ship was wrecked, and the sarcophagus was lost; the fragments of the coffin and the mummy were recovered, and are now exhibited in **Case B** in the First Egyptian Room. In the reign of Men-kau-Râ certain Chapters of the Book of the Dead were revised or composed by **Herutâtâf**, a son of Khufu, or Cheops, who was renowned for his learning. A cast of a **statue** of **Men-kau-Râ**, and a sepulchral stele of **Khennu**, a "royal kinsman" and councillor of the king, are exhibited in the Egyptian Vestibule, Nos. 30 and 31.

In the reign of Men-kau-Râ was born a child to whom the name of **Ptah-Shepses** was given, and who was a play-fellow of the princes and princesses in the palace. In the reign of the next king, **Shepseskaf**, he married the royal

princess **Maât-khâ** , and lived on through the reigns of Userkaf, Sahu-Râ, Nefer-âri-ka-Râ, and two or three other kings of the Vth dynasty. Under each king he filled a number of important offices, and at his death was probably considerably more than 100 years old. He was buried in a fine large maṣṭaba tomb at Saḳḳârah, from which the great door in the Egyptian Vestibule, No. 32, was taken. The façade is inscribed in fine bold hieroglyphics, and the sculptured decorations on the sides are good examples of the best funerary reliefs of the period. The upper parts of each of the main perpendicular lines of text contained the name of a king, but of these only two now remain.







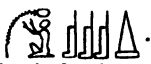



An Egyptian official of the IVth dynasty.  
Cast of the wooden statue of the Shēkh  
al-Balad, or "Shēkh of the Village."  
[Egyptian Vestibule, No. 35.]

The beauty of the **statues of the IVth dynasty** is well illustrated by the painted limestone portrait statue of **An-kheft-ka**, a royal kinsman, which was found at Dahshûr (Bay I, No. 33), and the headless statue of an official found at Gîzah (Vestibule, No. 34). The standing figures of the **Shêkh al-Balad** (see **Plate XXI**) and the **Scribe** are wonderful examples of fidelity to nature (see the casts in the Egyptian Vestibule, Nos. 35 and 36). The finest bas-relief of the period is that from the tomb of **Râ-hotep** at Mêdûm (Egyptian Vestibule, No. 40); and the wall decorations of the ordinary maṣṭaba tomb of this time are illustrated by the sculptured slabs from the tombs of **Ari** (Egyptian Vestibule, Nos. 41-43), and **Afâ**, a steward and head-gardener (No. 44), and **Ankh-haf**, the scribe (No. 45), etc.

### Fifth Dynasty. From Elephantine.

*About B.C. 3566.*

The kings of this dynasty are: **Userkaf**, **Saḥu-Râ**, **Kakaâ**, **Nefer-âri-ka-Râ**, **Shepses-ka-Râ**, **Khâ-nefer-Râ**, **User-en-Râ An**, **Men-kau-Ḥeru**, **Ṭet-ka-Râ Assâ**, **Unâs**. The reigns of all these kings, from a historical point of view, are comparatively unimportant. During the reign of **Userkaf** a great development of the cult of **Râ** took place in Egypt, and the worship of the Sun-god, according to the form established by the priests of Heliopolis, became dominant in the land. In the reign of **Userkaf**, or in that of one of his immediate successors, the title of "son of **Râ**" was added to the other royal titles, and, as the son of the Sun-god, the king took a special name. **Userkaf** built at Abû-Ṣîr the pyramid called "Āb-âst" . **Saḥu-Râ** appears to have made a raid into Sinai, for he is represented in a rock-relief at Wâdî Maghârah in the traditional attitude of clubbing a native of the country. He built, at Abû-Ṣîr, the pyramid called "Khâ-ba" . For an alabaster vase inscribed with the Horus name of this king, **Neb-khâu**, see Wall-case 138, No. 58; and there is in the British Museum also a cylinder seal inscribed with his name (No. 48,023). The next important king of this dynasty is **User-en-Râ**, whose name, as son of **Râ**, was **An**. He carried on mining operations in Sinai, and probably suppressed

revolts there among the natives; but details are wanting. He built at Abû-Şîr the pyramid called "Men-âst"



From this, probably, came the fine grey granite funerary vase inscribed with his name



(See Fourth Egyptian Room, Wall-case 194, No. 51.)




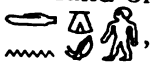
King User-en-Râ Ân, B.C. 3433.

[Vestibule, South Wall, No. 49.]

Usertsen I, a king of the XIIth dynasty, wishing for some reason to commemorate User-en-Râ, dedicated to him a black granite statue, the lower portion of which is in the Egyptian Vestibule, No. 48. On one side of the throne is the royal prenomen, and on the other the nomen, which is repeated on the king's belt. A plaster cast of a stone statue of User-en-Râ is also exhibited in the Vestibule, No. 49.


Assâ, the next king of importance, worked the quarries in Wâdî Hammâmât, near the old high road which ran from Kena on the Nile, in Upper Egypt, to a place near the modern Kuşêr (Cosseir) on the Red Sea, and the copper and turquoise mines in the Peninsula of Sinai. He built at Abu-Şîr the

pyramid called "Nefer" 

During the reign of Assâ a development of trade between Egypt and the Sūdân ensued, and an Egyptian official called Ba-ur-ṭeṭ succeeded in reaching the "Land of the Spirits" and bringing thence a pygmy *ṭenk* , whom he gave to the king. The pygmy actually came from the land of Punt, which tradition declares was the original home of the Egyptians. He was employed to dance the "dance of the gods" before the king. It seems to have been

the custom in still earlier times to import pygmies from the Sûdân, for skeletons of two were found near the tomb of Semempses, a king of the 1st dynasty, at Abydos.

**Unâs**, the last king of the Vth dynasty, the Onnos of Manetho, carried on the usual mining operations, and, it is said, built a temple to Hathor at Memphis. He is chiefly famous as the builder of the first of a very remarkable series of pyramids at Şakkârah, the corridors and chamber walls of which were covered with series of formulae of the greatest value for the study of the Egyptian Religion. The pyramid of Unâs was about 60 feet high, and the length of each side at the base was 220 feet; in front of its door stood a portico which rested on granite columns with palm-leaf capitals. One of these columns now stands in the Egyptian Vestibule, No. 50. (For an alabaster vase from his mummy chamber,

inscribed with his name and titles , see

Wall-case 138 in the Fourth Egyptian Room, No. 57.)

The funerary reliefs of the Vth dynasty are very fine. Those worthy of note are: a "false door," from the tomb of **Khnemu-ḥetep**, a councillor and libationer and an officer of the palace of **Userkaf** (Egyptian Vestibule, No. 51); a portion of the façade of the tomb of **Neka-ânkh**, a priest who ministered in the tomb of **Userkaf** (No. 52); a massive "false door" from the tomb of **Asa-ânkh**, from Şakkârah (No. 53); a slab sculptured in low relief with a figure of the royal kinswoman **Thethâ** (No. 60); and a slab from the tomb of **Khnemu-ḥetep**, a chief of Nekheb (No. 61).

### Sixth Dynasty. From Memphis.

*About* B.C. 3300.

The kings of this dynasty were :—

- |                           |   |
|---------------------------|---|
| 1. <b>Tetâ.</b>           | 4. <b>Mer-en-Râ.</b>                              |
| 2. <b>Userka-Râ.</b>      | 5. <b>Nefer-ka-Râ Pepi II.</b>                    |
| 3. <b>Râ-meri Pepi I.</b> | 6. <b>Mer-en-Râ Tchefau(?)</b><br><b>em-sa-f.</b> |

**Tetâ**, the first king of this dynasty, was neither a warrior nor a great builder; and details of his reign are wanting. He built a pyramid at Şakkârah, the interior of the chambers and corridors of which are covered with inscriptions of a religious

character; it is commonly known as the "Prison Pyramid." Of the monuments of this king in the British Museum may be mentioned a **grant of land** to the god Khenti Amentī of Abydos (Egyptian Vestibule, No. 74); an alabaster **vase** from his pyramid, inscribed with his name and titles (Wall-case 138 in the Fourth Egyptian Room, Nos. 59 and 60); and a fine breccia **bull**, to which the royal names and titles have been added in recent times (No. 61).

Rā-meri, or **Pepi I**, was probably the greatest king of this dynasty. He worked the granite quarries at Elephantine, or Syene, and in the Wādī Hammāmāt, and he established his power in the Peninsula of Sinai, where he ruled the local tribes with a strong hand. His reign was one of industrial progress; and trade and handicrafts flourished throughout the country under his fostering care. Under the leadership of a favourite official named **Unā**, he despatched a very large army composed of men drawn from all parts of the Sūdān, to put down a wide-spread revolt which had broken out among the dwellers in the Eastern Desert called "the Āamu, who lived on the sand." Unā gained a decisive victory, and was promoted to very high honours. Pepi I built a pyramid at Šakkārah, the walls of the chambers and corridors of which were covered with inscriptions of a religious character; from this comes the fine alabaster **vase**, inscribed with his name and titles, in Wall-case 138 in the Fourth Egyptian Room, No. 66. (For two fine "false doors" from the tomb of **Qarta**, a high official of Pepi I, see Egyptian Vestibule, Nos. 75, 76.)

Pepi I was succeeded by **Mer-en-Rā I Tchefau(?)em-sa-f**, who carried on the works begun by his father, and built a pyramid at Šakkārah, from which came the fine alabaster vase in Wall-case 138 in the Fourth Egyptian Room, No. 66. He was succeeded by **Nefer-ka-Rā Pepi II**, who according to tradition lived to the age of 100 years. During his reign Egypt was in a state of prosperity, and there was great activity in trade and handicrafts. At this time flourished the famous official **ẖer-khuf**, who was the master of a caravan which traded between Egypt and the Sūdān, which country he visited four times. On the last occasion he brought back a **pygmy** from "the land of the Spirits," which King Pepi II bade him bring to Memphis. Detailed orders were sent to the effect that the pygmy was to be watched during the day so that he might not fall into the water, and his sleeping place was to be visited ten times each night by properly qualified people, for, said the king: "I wish to see "him more than all the tributes of Sinai and Punt." Other

prominent traders in the Sûdân on behalf of the king at this time were Pepi-nekht, Mekhu, who died there, and whose body was brought back to Egypt by his son Sabben, etc.

Among the objects of the time of Pepi II may be mentioned a **portion** of a **doorway** made by him at Abydos, and a sepulchral stele of **Nefer-Sennâ**, from his tomb at Denderah (Egyptian Vestibule, Nos. 77 and 78). Among the priests who ministered in the chapel attached to the pyramid of Pepi II was **Heb-peri**, whose stele is exhibited in the Egyptian Vestibule, No. 79. The most important monument of his reign is the **maṣṭaba tomb** of **Ur-âri-en-Ptaḥ**, a royal kinsman and scribe, libationer, and councillor, from Ṣakḥârah, which has been re-built in the **Assyrian Saloon** (No. 80). It is a good typical example of the tomb of noblemen and high officials of the period. The painted reliefs are interesting, and are typical of the wall decorations of tombs towards the close of the VIth dynasty. The inscriptions show that both Ur-âri-en-Ptaḥ and his wife were buried in the chamber beneath the maṣṭaba; the list of offerings, some 90 in number, is exceptionally long.

Of the last king of the VIth dynasty, **Mer-en-Râ II Tchefa-em-sa-f**, nothing is known.

The funerary art of this period is well illustrated by the stelae and "false doors" of: **Sennu** (Bay 1, No. 81), **Ptaḥ-ḥetep**, a priest (No. 82), **Ertâ-en-ânkh**, a royal kinsman and councillor (No. 83), **Uthenâa**, whose "good name" was Penâ (a very interesting relief, No. 84), **Aṭu**, a scribe and superintendent of the "Great House of the Six" (No. 85), **Behenu**, a priestess of Hathor (No. 88), and a portion of a slab from the **roof** of a **tomb**, with flutings, which are probably intended to represent tree trunks (No. 90). All these, with the exception of No. 81, are in the Egyptian Vestibule. To this period also probably belong the **libation tanks**, and **tablet** for offerings of **Antḳes**, **Khart-en-Khennu**, and **Senb** (Bay 14, Nos. 93-95).

Besides the larger remains of this period, the **scarabs** in the Table-cases in the Fourth Egyptian Room should be examined. Several of them are inscribed with names of the kings of the first six dynasties, but it is not certain how many, or if any, of such scarabs are contemporaneous, and for this reason they have not been described in the preceding paragraphs. On the other hand, of the fine collection of **scarabs of officials**, inscribed with their titles, scores certainly belong to the period of the first half of the

Ancient Empire, and are of the greatest interest and historical value.

The monuments prove that between the IVth and VIth dynasties the Egyptians lived in a state of serfdom, and that they regarded their king as the owner of both their souls and bodies. He was the very essence of God in human form upon earth, and his power was absolute; even in the Other World his authority was held to be equal to that of the great gods of the dead. The Pharaohs of this period were masters of the Peninsula of Sinai, and of the Eastern Desert between Egypt and the Red Sea; and the memory of the raid which Seneferu made in the Sûdân probably induced the warlike tribes of that country to permit Egyptian caravans to pass from Syene to the Blue and White Niles unmolested.

At the close of the VIth dynasty a period of general disorder appears to have set in, the chiefs of cities such as Suten-henen (Herakleopolis), Asyût and Thebes contending among themselves for supremacy. Of the history of this period nothing is known. According to Manetho (version of Africanus) we have:—

### **Seventh Dynasty. From Memphis.**

Seventy kings in seventy days.

### **Eighth Dynasty. From Memphis.**

Twenty-seven kings in 146 years.

The Tablet of Abydos supplies after Neter-ka-Râ, the name of the last king of the VIth dynasty, the following sixteen names, which represent, presumably, the kings of the VIIth dynasty:—

- |                        |                            |
|------------------------|----------------------------|
| 1. Men-ka-Râ.          | 9. Nefer-ka-Râ Tererl.     |
| 2. Nefer-ka-Râ.        | 10. Nefer-ka-Ĥeru.         |
| 3. Nefer-ka-Râ Nebi.   | 11. Nefer-ka-Râ Pepi senb. |
| 4. Ṭeṭ-ka-Râ . . . . . | 12. Senefer-ka Annu.       |
| 5. Nefer-ka-Râ Khenṭu. | 13. . . . kau-Râ.          |
| 6. Mer-en-Ĥeru.        | 14. Nefer-kau-Râ.          |
| 7. Senefer-ka.         | 15. Nefer-kau-Ĥeru.        |
| 8. N-ka-Râ.            | 16. Nefer-âri-ka-Râ.       |

Under the rule of these kings the princes of Herakleopolis succeeded in gaining their independence, and thus the seat of the government of Egypt was removed from Memphis up the river to Suten-henen, the modern Ahnâs, about 60 miles south of Cairo.

### Ninth Dynasty.

Nineteen kings in 409 years.

### Tenth Dynasty.

Nineteen kings in 185 years.



The Turin Papyrus contains a series of fragmentary names, which may represent those of the kings of one or the other of these dynasties; the fourth of these is **Khati**, whose name is also found on a rock in the First Cataract, and on a bronze bowl in the Museum of the Louvre in Paris.

Among the kings of the **Tenth Dynasty** may be placed king **Ka-meri-Râ**, in whose reign lived **Khati**, prince of Siut, or Asyût. About this time war appears to have been going on between the princes of Herakleopolis and the princes of Thebes, and the prince of Siut sent troops to support the Herakleopolitans against the Thebans. For a time the Thebans were beaten, but at length they gained the mastery over the princes of the North, and founded a new dynasty.

Of the period represented by dynasties VII-X there are no monuments in the British Museum, with perhaps the exception of a few scarabs.

### Eleventh Dynasty. From Thebes.

*About B.C. 2600.*

The founder of this dynasty was, most probably, **Antefâ**, a local chief of the Thebaid, whose titles were ERPA  and HA , and "great prince of the nome of the Thebaid, "the satisfier of the heart of the king, the controller of the "Gates of the Cataract, the support of the South, making "the two banks of the Nile to live, chief of the Priests, the "loyal servant of the Great God, the Lord of Heaven." He was probably succeeded by two or three chiefs of similar



name who made no claim to the sovereignty of the Northern Kingdom, which was then in the hands of the princes of Herakleopolis. The first of Āntefā's successors who claimed to be "King of the South and of the North," and "Lord of the two Lands," *i.e.*, all Egypt, was **Uah-ānkh Antef-āa**, who was succeeded by **Nekht-neb-ṭep-nefer Antef**, and he was followed by **Sānkh-āb-taui Menthu-ḥetep I**. These facts are derived from the important stele of **Antef**, a priestly official, which is exhibited in the Northern Egyptian Gallery, Bay 4, No. 99 (see **Plate XXII**). Among the officials who flourished in the reign of Uah-Āntef and his son was **Thethā**, whose sepulchral stele, inscribed with a biographical notice, is exhibited in the same Bay (No. 100). From his tomb also came the inscription which formed the façade (No. 101), and the reliefs (Nos. 102, 103), on which are represented members of the family of the deceased bearing offerings. The order of the remaining kings of the dynasty is doubtful. Several of them were called **Menthu-ḥetep**, and they may be distinguished by their prenomen thus:—

**Neb-ḥapt-Rā Menthu-ḥetep.**

**Neb-taui-Rā Menthu-ḥetep.**

**Neb-ḥap-Rā Menthu-ḥetep.**

**S-ānkh-ka-Rā Menthu-ḥetep.**

The first of these kings, **Neb-ḥapt-Rā Menthu-ḥetep**, probably Menthu-ḥetep II, appears to have been an able ruler, who reigned for about 46 years. He was a great warrior, and established his authority from one end of Egypt to the other. Among his other achievements was the pacifying of the Āamu, or the tribes of the Eastern Desert and Sinai. He built a fine temple at Dêr al-Bāhari, the remains of which have been recently discovered and excavated. This building is unique in being associated with a pyramid-tomb. The fragments of the painted limestone reliefs which have been found among its ruins lack nothing in finish, fidelity to nature, and execution, whilst in design and general treatment they may be compared with some of the best funerary reliefs of the Vth dynasty. In the Northern Gallery, Bay 3, an interesting collection of such fragments is exhibited, and worthy of note are: Head of a painted limestone statue of **Neb-ḥapt-Rā Menthu-ḥetep**, wearing the crown of the South (No. 104); portion of a painted relief, with a figure of the king being embraced by



Tablet of Antef, an official who flourished in the reigns of three kings of the XIth dynasty, about B.C. 2600.

*Scene:* A priest making offering to the deceased and his three wives.

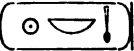
[Southern Egyptian Gallery, Bay 4, No. 99.]







Sepulchral tablet of Sebek-âa, an overseer of transport, sculptured with scenes representing the presentation of offerings, etc.  
 [Northern Egyptian Gallery, Bay 4, No. 120.]      XIth dynasty, B.C. 2600.

Rā (No. 105); relief, with a seated figure of the king and his prenomen () (No. 106); relief, with a figure of a king grasping an Āamu foe by one leg (No. 108); relief, with a figure of a hippopotamus (No. 110); relief, with a figure of a prince called Menthu-hetep (No. 111); slab, inscribed Sma-taui, the Horus name of the king (No. 117); and a portion of an inscription referring to the overthrow of the Āamu by the king (No. 118).

To the period of the XIth dynasty may be attributed the following interesting tablets and reliefs: Relief, from the tomb of Sebek-āa at Kurnah (see Plate XXIII), on which are represented the preparations for a funeral feast, the figure of the deceased lying on his bier, etc. (Bay 4, No. 120). The cutting of the figures and design is of a most unusual character; and for the general treatment of the subject this stele is probably unique. Other tablets, probably somewhat later in date, are: Tablet of Khensu-user, set up by his son Sehetep-āb (Bay 3, No. 121), tablet of Sa-Menthu (Bay 2, No. 122), tablet of Menthu-hetep (Vestibule, North Wall, No. 123), and tablet of Mer-shesu-Heru and his friends (Bay 2, No. 124). The portion of a wooden coffin inscribed in hieratic with part of the XVIIth Chapter of the Book of the Dead, in Wall-case 87 in the Second Egyptian Room, belongs to this period; the text was written for one of the Menthu-hetep kings.

During the reign of Sānkh-ka-Rā Menthu-hetep, who was probably the last king of the dynasty, an expedition, under the command of a general, Henu, was despatched to Punt, by way of the Red Sea. The object of the expedition

was to obtain a supply of ānti  <sup>°</sup>, or myrrh, which

was largely used for purposes of embalming. Henu succeeded in reaching Punt, and in bringing back large quantities of all the products of that remote country. Details of the reign of Sānkh-ka-Rā are wanting, but with, or soon after, his death the XIth dynasty and the Ancient Empire came to an end. The length of the period which elapsed between the close of the VIth and the close of the XIth dynasty is unknown. Some authorities make the interval between the VIth and the XIIth dynasty to be about 650 years, others less than 500 years, and others less still.

The following monuments probably belong to the period which immediately preceded the rise to supreme power of

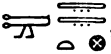
Āmenemhāt I, the first king of the XIIth dynasty : Black granite seated statue of **Menthu-āa**, or **Āa-Menthu**, an Ērpā and Hā Prince, son of the lady Mert (Vestibule, No. 127) ; tablet of the lady **Nefert-tu**, set up in her honour by her son Menthu-hetep (Bay 1, No. 128), and the tablets of **User** (Bay 1, No. 129), and **Aqer** (Bay 1, No. 130). The tablet of **Antef**, son of the lady Qeḥet, or Ḥeqt, and overseer of the king's cattle and preserves of water fowl (Vestibule, No. 133), and the important inscription of **Antef**, the son of the lady Mait (Bay 4, No. 134), and the Prayer of **N-Antef-aqer** to Anpu, lord of Sepau (Vestibule, No. 135), are all interesting, and are characteristic productions of this period.


## CHAPTER XI.

## MIDDLE EMPIRE.

## Twelfth Dynasty. From Thebes.

*About B.C. 2466.*

**Amenemhāt I**, the first king of the XIIth dynasty, appears **B.C. 2466.** to have ascended the throne after a period of anarchy, and, even after his accession, the members of his own household conspired against him. The king tells us, in his **Instructions**, how one night, after he had composed himself to sleep, a number of armed men burst into his chamber and tried to murder him. Leaping from his couch he attacked his assailants, and put them to flight. (See Sallier Papyri I and III, and the slice of stone No. 41 in Table-case C in the Third Egyptian Room.) Amenemhāt drew up a survey of the country, and set boundaries to each nome, or province, and he framed a set of regulations for the supply of water for irrigation to the different towns. Work went on in the quarries of Hammāmât and Tura, and the king restored the temples at Tanis, Bubastis, Abydos, etc., and founded a temple to Amen at Karnak. He built the fortified palace of Thet-taui , near Memphis, and a pyramid

tomb called "Qa" , at Lisht. He invaded the Sûdân, conquered the four great tribes there, viz., the **Mātschaiu**, the **Uauaiu**, the **Satiu**, and the **Heriu-shā**, and made himself master of their country as far as the modern Korosko or Ibrim (Primis). His reign was prosperous, and in his time "no man went hungry or thirsty." He associated his son Usertsen I with him in the rule of the kingdom in the 20th year of his reign.

**Usertsen I** was a great builder, and he rebuilt, or re-founded, **B.C. 2433.** the famous temple of Annu, the **On** of the Bible and the Heliopolis of classical writers, the sanctuary of the **Bull Mer-ur (Mnevis)**. Before the temple





he set up two obelisks, the pyramidions of which were cased in copper; the one now standing is 65 feet high. He set up an obelisk at Begig in the Fayyûm, and carried on the works of restoration of the temples which his father had begun. In the 43rd year of his reign he invaded Nubia, and compelled the tribes to pay him tribute, which the official Âmeni collected and brought safely to Egypt. Âmeni was despatched twice subsequently to Nubia to bring back **gold** and other products of the Sūdân. The name given to Nubia in the

inscription which records these facts is **Kash**   ,

hence the Biblical **Cush**, which does not, however, mean Ethiopia in the modern sense of the term, but Nubia. Usertsen I built a fort and a temple at Behen, the modern Wâdî Halfah, and appointed a "Governor of the South" to rule over Nubia, or the Northern Sūdân. The old copper mines in the Wâdî Maghârah were reopened, and new ones at Šarâbit al-Khâdim were also worked; the king built his pyramid tomb at Lisht, and associated his son with him in the rule of the kingdom a year before he died.

Among the monuments of his reign may be mentioned: A fine red granite stele on which are sculptured figures of Khnemu and Sati, gods of the First Cataract, and his Horus name, from Philae (Bay 5, No. 136); head of a colossal granite statue of Usertsen I, wearing the Crown of the South (Bay 1, No. 137); and a fragment of a chalcedony vase inscribed with the king's

prenomen   (No. 67, Wall-case 138, Fourth Egyptian

Room). Of his officials there are the painted stele of **Athi**, who died in the 14th year of the king's reign (Bay 3, No. 138); the stele of **Neferu**, the overseer of the royal water-transport at Behen, or Wâdî Halfah (Bay 3, No. 139), and two stelae and a statue of **Antef**, the son of Sebek-unnu and the lady Sent. Antef was a confidential servant of the king and superintended the royal private apartments in the palace; he died four years before his master, *i.e.*, in the 39th year of the reign of Usertsen I. (See Bay 1, No. 140; Bay 3, Nos. 141 and 142.)


The reign of **Amenemhât II** was prosperous, but uneventful; and no military expeditions of importance

**B.C. 2400.** were necessary either in the Peninsula of Sinai or in Nubia. There was a large colony of Egyptians at Šarâbit al-Khâdim, and a temple was built there in this reign to Hathor, the goddess "of the land of





Sepulchral tablet and seated portrait figure of Sa-Hathor, a mining inspector in the Sûdân, in the reign of Amenemhât II, n.c. 2400.  
[Southern Egyptian Gallery, Bay 1, No. 143.]

the turquoise." The search for gold was carried on actively in the Sûdân, under the direction of **Sa-Hathor**, who tells us on his stele (Bay 1, No. 143; see **Plate XXIV**) that he worked in the mining districts when he was a young man, and that he made the chiefs wash out the gold; he brought back turquoises and went to the **Land of the Blacks**, or Sûdân, and collected the products of the country for his master. His knowledge of stone working induced the king to send him to superintend the hewing of the ten royal statues which he placed before his pyramid tomb. An interesting event of this period was the despatch of an **expedition to Punt** under the direction of Khent-khat-ur, who returned safely with his men in the 28th year of the king's reign. In the third year of Amenemhât II died the Erpâ **Sa-Menthû**, a royal scribe and overseer of works. He was born in the reign of Amenemhât I, and was appointed scribe, etc., by Usertsen I. His sepulchral stele is a fine example of its class (Bay 6, No. 145). Another interesting stele of this reign is that of **Khenti-em-semti**, a royal official, and confidential servant and treasurer to the king; he visited Elephantine and Abydos (Bay 1, No. 146). The official **Khenti-em-semt-ur** was a libationer priest who ministered in the chapel attached to the royal pyramid called "Kherp"  (Bay 1,

No. 147). The **door socket** (Bay 5, No. 148), dated in the 30th year of the reign of Amenemhât II, comes from a royal building in Lower Egypt, and the seated figure of Hathor (Bay 1, No. 149), dedicated to the goddess by Seneferu, the overseer of the boats, from Šarâbit al-Khâdim, dates from the time of the opening of the new mines in the Peninsula of Sinai. The three dated stelae of **Amenemhât** (13th year), **Sehetepâb** (19th year), and **Menu-Nefer** (29th year) are valuable examples of the funerary stelae of this reign (Bay 1, No. 150; Bay 7, No. 151; and Bay 5, No. 152), and the stelae of **Seneferu** (Bay 3, No. 153), and **Sen-âtef** (Bay 1, No. 154).

The reign of **Usertsen II** was long and prosperous, but uneventful. Active labour went on in the turquoise and gold mines, and the quarries at Elephantine were worked under

**B.C. 2366.** the direction of Sa-Renput, the Governor of Nubia. Usertsen II built a pyramid tomb at Al-Lâhûn, of wonderful design and construction. It seems that he developed trade in the Red Sea, and took care to keep in check the tribes of the Eastern Desert. Classical writers call him "Sesostris" and describe him as a great

conqueror and traveller, but up to the present the Egyptian monuments have not justified these assertions. Among the monuments of his reign may be mentioned the stele of **Sebek-hetep**, the boat-builder, and **Tchaa**, a palace official (Bay 9, No. 155, and Bay 1, No. 156), each of which is dated in the 6th year of Usertsen II, and the lower portion of a black granite figure of **Sa-Renput**, the "Great Chief in Ta-Kenset" (*i.e.*, Nubia), the "great father of the King of the South, and the great one of the King of the North." Sa-Renput held many high offices at Elephantine and was one of the greatest of the feudal chiefs of his time (Vestibule, No. 157).

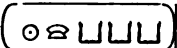
**Usertsen III**, who was associated with his father in the rule of the kingdom, was probably the greatest king of the XIIIth dynasty. The principal events of his reign were the conquest and occupation of all the Northern Súdân. As a preparation for this work, he made, or cleared out, a canal about 250 feet long,  $34\frac{1}{2}$  feet wide, and 26 feet deep, in the First Cataract, so that he might pass boats through it to the south. In the 8th year of his reign he sailed up to Wádi Halfah, and, passing on to one of the great "Gates" in the Second Cataract, he built two forts, one on each bank, at the places now called Semnah (west bank) and Kummah (east bank). He also built a fort to the north, on the Island Gazîrat al-Malik, and others probably on the islands in the Nile to the south. In fact, he occupied the whole of the gold-producing country of the Northern Súdân. He set up a stele at Semnah to mark the limit of his kingdom on the south, and caused to be inscribed on it a decree in which the Blacks were prohibited from entering Egyptian territory without permission. Eight years later he set up two inscribed stelae in which he vaunted his own boldness, prompt action, and invincibility, and abused the Blacks, calling them cowards, runaways, etc. He says: "I have seen them, I made "no mistake about them. I seized their women, I carried off "their men and women when I came to their wells, I slew their "bulls, I destroyed their grain, and set fire [to their houses]." Usertsen III established a line of forts at regular intervals along the River Nile between Elephantine and the famous rock called Gebel Dôsha, and garrisoned them with Egyptian troops; and was thus able to ensure the safe transport of gold into Egypt, where the precious metal was required in ever-increasing quantities. He repaired and added to many of the great temples of Egypt, *e.g.*, Tanis, Bubastis, Abydos, Herakleopolis, Thebes, Elephantine, etc., and he built a pyramid tomb for





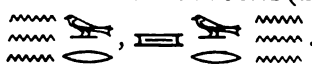
Granite statue of Usertsen III, B.C. 2330.  
[Northern Egyptian Gallery, Bay 1, No. 159.] XIIth dynasty.

himself at Dahshûr. Among the monuments of this king and his reign may be mentioned: Three grey granite **statues of Usertsen III** (Nos. 158, 159, 160) which were found in the South Court of the temple of Neb-ḥap-Râ Menthu-ḥetep at Dêr al-Baharî. These fine statues appear to represent the king at different periods of his life; and in finish and execution they stand unrivalled among the monuments of the period. On the plinth of No. 158 (Bay 1) are cut the king's Horus name **Neter Kheperu**, and his name as king of the South and North

(see above, page 116)  (see **Plate XXV**). Head

of a colossal granite statue of Usertsen III (Bay 1, No. 161); a portion of a seated figure of the king from Ṣarâbit al-Khâdim (Bay 1, No. 162); and the lower portions of two quartzite statues of the king (Vestibule, Nos. 163, 164). No. 164 was usurped by Uasarken II, of the XXII<sup>nd</sup> dynasty, who cut his cartouches upon the pedestal. The building activity of the king at Bubastis is marked by the granite slabs from that site in Bay 23 (Nos. 166 and 167) on which is cut the royal prenomen. No. 167 is of interest, for here we see part of the prenomen of Rameses II cut over that of Usertsen III. Of the prominent officials who flourished in this reign we have the stele of **An-ḥer-nekht**, the **overseer of the granaries**, dated in the 7th year (Bay 1, No. 168); the stele of **Ameni**, who carried out certain works at Elephantine in connexion with the king's expedition into Nubia, dated in the 8th year (Bay 3, No. 169); and the stele of **Sebek-ḥetep**, a warder of a temple, dated in the 13th year (Bay 5, No. 170).

**Amenemḥât III** reigned about fifty years, and devoted all his energies to improving the prosperity of his kingdom. Art, sculpture, architecture, and trade of all kinds flourished under his fostering care; and the remains of his buildings and inscribed monuments bear witness to the activity which must have prevailed among all classes of handicraftsmen during his reign. The mines of Sinai, the Wâdi Hammâmât, Tura, and elsewhere were diligently worked, and the king carried out large irrigation works in connexion with the great **natural reservoir** in the Fayyûm, which is commonly known by the name of **Lake Moeris** (from the Egyptian Mu-ur,

or Ma-ur)  The circumference of this reservoir was 150 miles, and its area 750 square miles; its average level was 80 feet above the Mediterranean. In Nubia also he appears to have undertaken irrigation works, for several







Head of a colossal seated statue of Amenemhät III (?), B.C. 2300.  
[Southern Egyptian Gallery, Bay 22, No. 774.]



king's reign<sup>1</sup> (Bay 3, Nos. 179, 180). The stele of **Tati-ānkef** (Bay 5, No. 181), the son of **Tenāuit**, is of peculiar interest, for it was found in Malta (see page 220).

The reign of **Amenemhāt IV** was short, and monuments of his reign are few. His name is found on the rocks in the copper mines in Sinai, and on a rock at Kummah in Nubia, but details of his reign are wanting. An interesting glazed steatite plaque, bearing his name and that of **Prince Ameni**, will be found in Wall-case 150 in the Fourth Egyptian Room, No. 1.

The last ruler of this dynasty was **Sebek-neferut-Rā**, the Skemiophris of Manetho, and sister of **Amenemhāt IV**; her reign was short, and her monuments are few. The most important is the glazed **cylinder-seal** inscribed with four of her royal names, exhibited in Table-case D, Fourth Egyptian Room, No. 134.

In connexion with the XIIth dynasty must be mentioned King **Her**, who may have been a son of **Amenemhāt III**, or of **Usertsen III** (see his scarab, No. 37,652), and an **Usertsen** with the prenomen of **Seneferāb-Rā**, who is sometimes called **Usertsen IV**.

The rule of the XIIth dynasty was long and prosperous; and art, and sculpture, and literature flourished. The art of the period is developed directly out of that of the Ancient Empire, but one of the most prominent characteristics is an increased tendency towards realism which is especially seen in the designs and workmanship of small



Shrine dedicated to Osiris by **Pa-suten-sa**, scribe, who flourished in the reign of **Amenemhāt III**, B.C. 2300.

[Northern Egyptian Gallery,  
Bay 1, No. 174.]

<sup>1</sup> The name of the king is not given, but **Amenemhāt III** must be referred to.

objects. The **Scarabs** of the XIIth dynasty are particularly interesting and beautiful, and a splendid set of examples is exhibited in the Fourth Egyptian Room. The **sepulchral stelae** of the period are also very interesting, and many of them exhibit clearly the transition stages between the "false



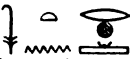
Sepulchral stela of Tatiankef, the son of Tenäuit. Found in Malta.  
[Northern Egyptian Gallery, Bay 5, No. 181.] XIIth dynasty.

door" of the maṣṭaba tomb of the Ancient Empire and the stela, or tablet, which stood by itself in the tomb. The British Museum Collection is rich in XIIth dynasty stelae, comprising examples of every important variety. The inscriptions upon them usually open with the formula **suten-**

**tā-ḥetep** ⤵  $\Delta \overset{\circ}{\Delta} \square$ , which is followed by a prayer to one or

more gods for sepulchral offerings and for "glory in heaven, "strength upon earth, and triumph in the Other World." Opinions differ as to the meaning of the formula *suten tā hetep*. Some think that it is a prayer to "the king to give an offering"; and others that it is a prayer for "an offering like that of a king"; and many different renderings have been proposed by Egyptologists. It is of course possible that, under the IVth dynasty, the formula may have been a prayer that an offering might be given by the king, for the king was regarded as the equal of Anubis and Osiris and other gods of the dead; but it is manifestly impossible that every man throughout Egypt could expect the king to send him an offering at his death, and we are therefore driven to conclude that the original meaning of the formula was forgotten at a very early period, and that it was only prefixed to funerary texts at the dictates of custom or tradition. If it had any meaning at all in the later dynasties, it would probably be that of a petition to one or more gods for the gift of an offering like unto that made for a king after his death. Sepulchral stelae are also valuable because they give the titles of the offices held by deceased persons, and because they often supply biographies of men who played important parts in the history of their country.

Among stelae and other monuments of historical value of this period may be mentioned: Stele from the tomb of **Khnemu-hetep** at Beni-Hasan (Vestibule, No. 182); statue of **Amenemhāt**, a veritable royal kinsman,<sup>1</sup> and **master of the robes** (Bay 1, No. 183); seated figure of **Ameni**, inscribed with a prayer for offerings (Bay 1, No. 184); stele of **Nekhtā**, a Hā Prince (Bay 1, No. 185); stele of **Anher-nekht**, chief clerk of grain supply (Bay 1, No. 186); stele of **Antef**, an overseer of priests (Bay 1, No. 187); stele of **Sa-Anher**, a deputy keeper of the seal, with figures of eighteen of his children and relatives bearing offerings (Bay 1, No. 189); stele of the lady **Khu**, with figures of her two husbands and twelve children (Bay 1, No. 190); stele set up to the memory of sixteen persons and their mothers (Bay 2, No. 191); stele of **Sebek-āāiu**, with hieroglyphics inlaid with blue paste (Bay 2, No. 193); stele of **Ameni**, of unusual style (Bay 2, No. 194); stele of **Ertā-Antef-ṭāṭāu**, a governor of the Sûdân (Bay 4,

<sup>1</sup>  *suten rekhi*, "royal kinsman." The title of "royal kinsman" was often bestowed upon officials by kings as a reward for faithful services; **Amenemhāt** means that his title was not honorary.

No. 196); and stele of **Antef**, with an inscription of twenty lines in which the deceased describes his virtues and abilities (Bay 7, No. 197). As examples of the wall-paintings on the tombs of this period may be mentioned the slabs from the tomb of **Tehuti-hetep**, a high official who flourished during the reign of Amenemhât II (Bay 2, Nos. 198-200; Bay 7, No. 201). To the same period, or a little later, belongs the sandstone **obelisk** which was set up to the memory of an Egyptian official of the copper mines at Šarâbit al-Khâdim in the Peninsula of Sinai (Bay 1, No. 202).

The other monuments of the XIIth dynasty consist of **altars**, or **tablets for offerings**, of which a considerable number are exhibited in **Bays 14, 16, and 17**. Among the altars of the XIIth dynasty may be noted that of the Hâ prince **Usertsen**, a superintendent of the prophets, sculptured with figures of vases and two tanks, and inscribed with an address to the living (Bay 17, No. 269). The altar is a rectangular, flat slab of stone, with a projection which was intended to serve as a spout, from which the drink offerings were supposed to run off into a vessel placed to receive them. In the altar small rectangular tanks were sometimes cut, but usually the surface was sculptured with figures of haunches of meat, bread-cakes, fruit, flowers, unguent vases, libation jars, etc., and on the edges and sides were inscribed prayers for funerary offerings of meat and drink and for things which were deemed necessary for the dead. The Egyptians believed that the material things placed on such altars possessed, like animated creatures, two bodies and spirits; their bodies were consumed by the priests and others, and their spirits by the gods. Some believed in the transmutation of offerings.

We now come to a period, *i.e.*, that of the **XIIIth, XIVth, XVth, XVIth, and XVIIth** dynasties, which is full of difficulties. Not only is the order of the succession of the kings of these dynasties unknown, but authorities differ greatly in their estimate of the length of the period of their rule. Some say that the interval between the XIIth and the XVIIIth dynasties consisted of more than 500 years, and others that it was less than 200 years. The figures given by Manetho are as follows:—

<b>XIIIth dynasty.</b>	From Thebes.	60 kings in 453 years.
<b>XIVth</b>	„ „ Xoys.	76 „ in 184 (or 484 years).
<b>XVth</b>	„ <b>Shepherds.</b>	6 „ in 284 years.
<b>XVIth</b>	„ <b>Shepherds.</b>	32 „ in 518 years.
<b>XVIIth</b>	„ <b>Shepherds.</b>	5 (?) kings in 151 years.







Granite statue of King Sekhem-uatch-tai-Rā.

XIIIth or XIVth dynasty, B.C. 2000.

[Northern Egyptian Gallery, Bay 1, No. 276.]







Stele of the reign of Sekhem-ka-Râ, a king of the XIIIth dynasty, about B.C. 2000.  
[Northern Egyptian Gallery, Bay 2, No. 277.]






Memorial cone of Sebek-hetep, a scribe, who flourished in the reign of  
Sebek-em-sa-f, B.C. 2000.  
[Northern Egyptian Gallery, Bay 1, No. 280.] XIIIth dynasty.



The total of these years is 1,590 according to one reckoning and 1,290 according to another, but it is impossible to accept either, and we must therefore assume that the total of 1,590 or 1,290 years represents the length of the reigns of the kings at Thebes, and of those who ruled in the Delta. In fact it is clear that, except at rare intervals, between the XIIth and the XVIIIth dynasties a king of the North and a king of the South were always reigning at the same time in Egypt, and that neither was sufficiently strong to make himself master of the whole country. The evidence derived from the monuments seems to indicate that the power of the Theban kings declined steadily at the beginning of this period, and that, as it declined, the power of the nomad Semites from the east, who are known as **Hyksos** or **Shepherds**, increased until the end of the period, when the Theban kings became strong enough to make themselves masters of the whole country. The names of a considerable number of kings, who may be assumed to have reigned during the XIIIth and XIVth dynasties, are known from scarabs and larger monuments, but nothing is known of their reigns.

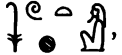


Of the monuments of the period in the British Museum may be specially noted : Red granite seated figure of **Sekhem-uatch-taui-Rā**, a king of the XIIIth or XIVth dynasty. This is a fine piece of sculpture, and is unlike any other statue in the gallery. The body lacks the heaviness of the statues of the earlier period. On the throne are cut, in outline, figures of two lions placed back to back. Above them are the signs *sa ānkh*  , *i.e.*, the "fluid of life," which the king derived from Rā, the Sun-god (see **Plate XXVII** ; Bay 1, No. 276). Of interest also are three stelae of private individuals, each of which mentions the name of a king, viz., **Sekhem-ka-Rā** (see **Plate XXVIII**), with the Horus name of Sānkh-taui (Bay 2, No. 277), **Sebek-hetep**, with the prenomen of Khā-nefer-Rā (Bay 5, No. 278), and **Ab-āā** (Bay 5, No. 279). To this period belongs the **axe handle** of **Sekhem-uatch-taui-Rā** (Sebek-hetep) a king (Table-case E, Third Egyptian Room, No. 104). To a somewhat later period belong the interesting **memorial cone** of the scribe Sebek-hetep, who flourished in the reign of **Sebek-em-sa-f** (see **Plate XXIX**), of the XIVth dynasty, a unique object (Bay 1, No. 280), and the royal inscribed green stone **scarab, with a human face**, set in a gold plinth, which probably came from the tomb of this king at Thebes (Table-case J, Fourth Egyptian Room, No. 195). Of interest, too, are the **royal stele** of the little-

known king **Ap-uat-em-sau-f** (Bay 3, No. 281); the stele of **Hetep-neteru** and **Tehuti-āa**, which mentions another hitherto unknown king (Bay 4, No. 282); the stele of **Ptah-sānkh**, mentioning king **Rā-Hetep** (Bay 5, No. 283); and the slab from the temple of **Osorkon II** at **Bubastis**, inscribed with the name of **Sekhem-khu-taui-Rā** (Bay 23, No. 284).

To a great many stelae of private individuals, who flourished between the XIIth and the XVIIIth dynasties, it is difficult to assign exact dates, for very few of them mention royal names, and the inscriptions cut on them afford no clue. Fine examples of the transition period of funerary sculpture, stelae, etc., are: Stele of **Nebā**, an inspector (Bay 1, No. 285); grey granite **portrait figure** of an official of **Athribis** (Bay 2, No. 288); granite figure of **Nefer-āri**, from **Bubastis** (Bay 2, No. 289); stele of **Pai-Nehsi**, the store keeper of the gold which came from the **Sūdān** (Bay 7, No. 299); stele of **Antef-Aqer-ānkh-khu** (Bay 7, No. 301); stele of **Queen Mer-seker** (Bay 9, No. 330).

The **Hyksos**.—Comparatively soon after the downfall of the XIIIth dynasty, the Delta and northern parts of Egypt were little by little occupied by a confederation of Semitic nomad tribes to whose leaders, on the authority of **Flavius Josephus**, the historian (who died about A.D. 100), the name of **Hyksos** or **Shepherd Kings** has been given. The word **Hyksos** is derived from two Egyptian words *Hequ-Shasu* , i.e., the **Shékhs** or **Governors of the Shasu**,<sup>1</sup> or nomadic tribes of the Eastern Desert, Syria, etc. It is extremely unlikely that they fought for the possession of Egypt; and we may assume that they migrated into the Delta, and that, after a few generations, they found that their power and numbers were sufficiently great to enable them to assume the mastery of the whole country of Lower Egypt. The **Hyksos**, who had settled in the Delta, adopted, little by little, the manners and customs of the Egyptians; and at length their chiefs adopted the Egyptian language and religion, and assumed the titles of the old Pharaohs, and became to all intents and purposes Egyptian kings. They apparently worshipped several gods, the chief

<sup>1</sup> The word *Shasu* means primarily "robber," and  is the "land of the robber," i.e., the nomad desert man, who plundered caravans at every opportunity. Later, *Shasu* , means merely "pastoral desert tribes."

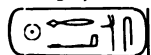
of whom was **Sutekh** , and him they identified with **Set** , or **Suti** , the old Egyptian god of darkness and evil.

According to Josephus the chief kings of the Hyksos were: **Salatis**, who reigned at Memphis, and fortified the city of **Avaris**, near Tanis, and garrisoned it with 250,000 men; he reigned 13 years. He was succeeded by **Beon**, who reigned 44 years, and **Apachnas**, who reigned 36 years and 7 months, and **Apophis**, who reigned 61 years, and **Jonias** who reigned 50 years and 1 month, and **Assis**, who

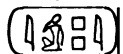


Granite lion inscribed with the name of Khian, a Hyksos king, about B.C. 1800. [Northern Egyptian Gallery, Bay 5, No. 340.]

reigned 49 years and 2 months. Of the objects in the British Museum which belong to the **Hyksos Period** may be mentioned: 1. The famous **Mathematical Papyrus** (No. 10,058), which was written in the reign of **Āa-user-Rā**



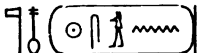
, or **Apepā I**; 2. A red granite slab from the temple of Bubastis, inscribed with the name of **Apepā**




(Bay 23, No. 339); 3. A scarab inscribed **Āa-peh**, the prenomen of **Nubti**, a king whose cartouches appear on the famous **Stele of 400 years**<sup>1</sup> (No. 32,368); 4. The **granite**

<sup>1</sup> It was discovered at Šân (Tanis) by Mariette, who had the inscription copied; the stele was then carefully buried, and it has not since been seen.



lion (Bay 5, No. 340) on the breast of which is cut the cartouche  *Suser-en-Rā*, i.e., the prenomen of

King **Khian** . This lion was purchased at

Baghdad, but its *provenance* is unknown. Besides these the British Museum possesses a large number of **scarabs of the Hyksos Period** inscribed with the names of kings and royal personages.

Another Hyksos king, **Āa-qenen-Rā Apepā II**, is made known to us by Sallier Papyrus II (No. 10,185), which shows that he was a contemporary of one of the Theban kings called **Seqenen-Rā**. According to this document there was enmity between Apepā II and Seqenen-Rā, his vassal, but as the papyrus is mutilated the result of their enmity is unknown.

During one portion of the Hyksos Period a group of petty kings, or chiefs, each of whom was called **Antef-āa**, ruled either at Thebes or Coptos, and a few of their monuments have come down to us. In the British Museum are: 1. Stone memorial **pyramid of Antef-āa Ap-Maāt** (Vestibule, South wall, No. 341); 2. Slab sculptured with a figure of **Antef Nub-kheper-Rā** (Bay 4, No. 342); 3. Gilded **coffin of Antef-āa** (Wall-case 2, First Egyptian Room).

It has been said above that there was enmity between Apepā II and Seqenen-Rā, but the monuments prove that there were three kings who bore the **Seqenen-Rā** prenomen, and it seems that all three waged war against the Hyksos in the north; their full names were **Seqenen-Rā (I)**, **Tau-āa**, **Seqenen-Rā (II)**, **Tau-āa-āa**, **Seqenen-Rā (III)**, **Tau-āa-qen**. The greatest warrior of the three was undoubtedly the last named, and it was he who determined to throw off the yoke of the foreigner. He was supported by all classes of Egyptians, for the Hyksos were hated, and especially by the priests of Amen-Rā at Thebes, who regarded the demand of the Hyksos king that Seqenen-Rā III should worship the god Sutekh as a grave insult to their god Amen-Rā. Seqenen-Rā III refused to worship Sutekh, and proclaimed his independence. Of the battles which were fought during the war that followed nothing is known, but it is clear that in one of them the brave leader in the struggle for national independence was slain. When his mummy was unrolled at Cairo, in 1886, it was seen that the lower jaw-bone was broken and the skull split; there were also large wounds in the side of the

head and over the eye, and one ear had been hacked away. Tau-āa-qen was succeeded by his son (?) **Ka-mes**, whose reign was, however, short. To him belonged the fine **bronze axe-head** inscribed with his names and titles exhibited in Table-case B in the Third Egyptian Room (No. 5), and the **spear head**, similarly inscribed, of which see a cast in the same case (No. 191). Ka-mes had several children by his wife Aāḥ-ḥetep, and some of their sons may have ruled for a short time; but the country was very unsettled, and the first to succeed in restoring law and order was **Aāḥmes**, or **Amāsis I**, the founder of the XVIIIth dynasty.

## CHAPTER XII.

## THE NEW EMPIRE.

## The Eighteenth Dynasty. From Thebes.

*About B.C. 1600.*

Under this dynasty Egypt formed her empire in Western Asia, and conquered and occupied the Egyptian Sûdân, probably so far south as the Baḥr al-Ghazâl. The Hyksos were expelled from Egypt by the first kings of the dynasty, and the peoples in the Eastern and Western Deserts were held in check with a firm hand. King after king made frequent raids on a large scale into Syria and the Sûdân, and on each occasion brought back untold spoils, a considerable proportion of which was expended on the building of great temples like those of Karnak, Luxor, and Dêr al-Baḥari. Trade developed to an unprecedented extent, and riches increased; and the king and his priests and nobles were able to gratify their love of splendid temples, colossal statues, lofty obelisks, large palaces, fine houses and gardens, decorated furniture, elaborate jewellery, costly tombs, etc. Under the patronage of the priesthood and the temple-schools education prospered, literature, art, painting and sculpture flourished, and the vast works which were undertaken by the Government encouraged handicraftsmen of every kind in the production of the best work. Among the kings of this dynasty were the greatest and most powerful sovereigns that ever ruled Egypt, viz., Thothmes III and Âmen-hetep III.

The first king of the dynasty was **Aâḥmes**, or **Amâsis I**, **B.C. 1600.** who carried on the war against the Hyksos which Sequen-Râ had begun. He captured the city of Avaris, the stronghold of the Hyksos, and turned the enemy out of the country, and in the fifth year of his reign he captured the city of Sharuhén (mentioned in Joshua xix, 6), in Syria. He subsequently invaded Nubia and compelled the tribes to pay tribute. Among the monuments of his reign are the massive granite altar inscribed with his name (Bay 16, No. 343); the head of a seated

figure of **Nefert-âri**, his wife (Bay 12, No. 344); the **ushabti** figure of the king (Wall-case 84, Second Egyptian Room, No. 129); and the **portrait** of the Queen (Case I, Third Egyptian Room, No. 3).

**Amen-hetep I**, the son of Amâsis I, continued the war in Nubia, and the rebuilding of the temple of Amen and other sanctuaries; he was the founder of the great brotherhood of the **Priests of Amen**. From a building made by him at Dêr al-Baharî came the magnificent painted limestone **statue of the king**, in the mummied form and with the White Crown of Osiris, exhibited in the Northern Egyptian Gallery (No. 346), and the stele on which are sculptured figures of **Neb-Hapt-Râ Menthu-hetep** and **Amen-hetep I** (Bay 9, No. 347). Other interesting monuments of this reign are: the stele of **Pa-shet**, a judge, who is seen adoring the king and queen (Bay 7, No. 348); and a stele with figures of the king and queen (Bay 9, No. 349). The inscriptions and scenes on several stelae show that Amen-hetep I and his queens were included among the gods; see the stelae of **Hui** (Bay 8, No. 352), **Pa-ren-nefer** (Bay 8, No. 353), **Amen-em-âpt** (Bay 10, No. 354), **Amen-men** (Bay 10, No. 355), and **Hui**, son of Nefert-ithâ (Bay 11, No. 357).

**Tehuti-mes I**, or **Thothmes I**,

**B.C. 1550.** the son of Amen-hetep I, made Napata, at the foot of the Fourth Cataract, the border of his kingdom to the south; and he waged war in Northern Syria. He added to the temple of



Statue of Amen-hetep I, B.C. 1600, in the form of Osiris, wearing the Crown of the South.

[Northern Egyptian Gallery, Bay 3, No. 346.]

Amen, and set up obelisks at Karnak. Among objects bearing his name are two **bricks** and a **steatite vase** inscribed with his prenomen and name (Wall-cases 150 and 175 in the Fourth Egyptian Room).

**Thothmes II**, the son of Thothmes I and Mut-Nefert, married his half-sister Hâtshepset ; during his short reign, war was carried on in Syria and Nubia, and many temples in Egypt and forts in Nubia were repaired or rebuilt. Among the monuments of this reign may be mentioned the **scarabs** in Table-case D (Fourth Egyptian Room) and a portion of a slab inscribed with his Horus name (Third Egyptian Room, Wall-case 103, No. 937).

After the death of Thothmes II, his widow **Hâtshepset** reigned alone for some years, and she built the famous **temple of Dêr al-Bahari**, the walls of which she decorated with reliefs illustrating her **Expedition to Punt**. The temple was called "Tcheser-Tcheseru," *i.e.*, "Holy of Holies," and the architect was Senmut ; it was built close to the temple of Menthu-Hetep Neb-hap-Râ, and was ranged in three terraces. It was enclosed by a wall, and was approached by an avenue of sphinxes, which led to the pylon at the entrance, where stood two obelisks. She also set up two great granite obelisks in honour of her father Thothmes I. About twenty years before her death she associated her nephew Thothmes III with her in the rule of the kingdom. Many **scarabs**, a gold **ring**, a wooden **cartouche**, and an alabaster **vase**, inscribed with her names and titles, are exhibited in the Fourth Egyptian Room (Table-cases P and J and Wall-case 139).

**Thothmes III**, the son of Thothmes II and the lady Âset, was the greatest of all the kings of Egypt ; he reigned for about 53 years, 21 years as co-regent with Hâtshepset, and 32 years alone. Soon after he became sole ruler of Egypt he began a series of campaigns in Palestine, Syria and other countries of Western Asia, and his arms were everywhere victorious. In the first campaign he captured the city of Megiddo, in Syria, and brought back an immense quantity of spoil. Subsequently he undertook some fifteen campaigns into different parts of Western Asia ; and towards the close of his reign he appears to have raided the Sûdân. The vast wealth which he drew from Asia enabled him to be a generous friend of the priesthood, and to repair, rebuild and enlarge and found sanctuaries for the great gods of Egypt. He carried on extensive building operations at Heliopolis, Memphis, Abydos, Denderah, Coptos, Dêr al-Bahari, Madinat Habû, Hermonthis, Esna, Edfu, etc. ; but his greatest work was the colonnade





The Hall of Columns in the great temple of Āmen-Rā, at Karnak.

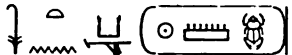






Head from a colossal granite statue of Thothmes III, B.C. 1550.  
[Northern Egyptian Gallery, Bay 2, No. 360.]

which he built in the temple of Amen at Karnak, 150 feet long, 50 feet wide, with 50 columns and 32 rectangular pillars (see **Plate XXX**). He founded the temple of Sulb (Soleb) near the Third Cataract, and dedicated a temple at Semnah to Usertsen III. At Karnak and elsewhere he set up magnificent granite obelisks, one of which, commonly called **Cleopatra's Needle**, now stands on the Thames Embankment. He was buried in the valley of the Tombs of the Kings at Thebes; and his mummy was wrapped in a linen sheet inscribed with the text of the CLIVth Chapter of the Book of the Dead, and extracts from the Litany of Rā.

Among the many monuments of Thothmes III and his reign may be mentioned: **1.** The magnificent **head**, in red granite, from a colossal statue of the king, found by Belzoni at Karnak (No. **360**, Northern Gallery; see **Plate XXXI**); the total height of the head and crown is 9 ft. 5 in., and the width of the face is 2 ft. 7½ in. **2.** Massive granite monument with figures of the god Menthu-Rā and Thothmes III in relief (Bay 2, No. **363**). **3.** Fragment of the obelisk set up by the king at Heliopolis (Bay 12, No. **364**); and a door jamb from a temple of Thothmes III at Wādi Halfah (Bay 10, No. **365**). Of interest, too, are the cast of a granite **sphinx** bearing the name of Thothmes III on its breast (Northern Gallery, No. **366**); the cast of the famous granite stele inscribed with an **address to the king by Amen-Rā**, in which the god describes the exploits of Thothmes III (Central Saloon, No. **367**); portion of a stele dated in the 35th year of Thothmes III (Bay 11, No. **368**); slab with scenes of **Amen-hotep I** and **Thothmes III** adoring the gods (Bay 12, No. **369**). Among smaller objects inscribed with his name may be mentioned the **glass jug**, **gold rings**, **razor** (?), tools and **weapons in bronze**, and **bricks** made of Nile mud, exhibited in the Third and Fourth Egyptian Rooms. There are also the stele of **Messnāu**, a priest in his temple (Bay 8, No. **372**), and the statue of **Netchem**, who prayed to the royal *Kā* of Thothmes III  (Bay 9, No. **373**).

To the joint reign of Thothmes III and Hātshepset belongs the **statue of Ānebni**, the master of the armoury, which was set up to his memory by his august master and mistress (Bay 9, No. **374**).

**Amen-hotep II** fought in Syria, and penetrated the Sūdān as far as Wād Bā-Nagaa, about 80 miles north of Khartûm; he caused the body of one of the

chiefs whom he had slain in Syria to be sent to Napata (Gebel Barkal), and hung upon the city walls to strike terror into the Nubians. Of monuments of his reign may be noted: The royal **ushabti figure** in diorite (Wall-case 84, Second Egyptian Room, No. 7); the **glass** and **alabaster** vessels (Table-case H in the Third Egyptian Room), and the **axe-head** in Table-case B in the Fourth Egyptian Room; the stele of **Athu**, second priest of the king (Bay 4, No. 375); and the portion of the bowl dedicated by the scribe **Tehutimes** (Bay 12, No. 376).

The reign of **Thothmes IV** was short and unimportant. He made one or more raids into Nubia, an expedition into Syria; and in the first year of his reign he set up a tablet between the paws of the **Sphinx** stating that the **god of the Sphinx**, **Herukhuti-Kheperā-Rā-Temu**, appeared to him one day before he was king, and bade him remove the sand which had closed him in on all sides, and promised him that he should become king if he obeyed. Thothmes undertook the work, and in due course became king. His inscription mentions king **Khāf-Rā** (Chephren) in connexion with some work (probably a clearing of the sand) performed for the Sphinx. Among the monuments of his reign may be noted the **stele of Amen-hetep**, an officer who accompanied the king into Western Asia and the Sūdān (Bay 11, No. 377); and the stele of **Nefer-hāt**, overseer of the works in the Temple of Abydos (Bay 8, No. 378). Thothmes IV married a lady named **Mut-em-uāa**, who became the mother of **Amen-hetep III**. The **granite boat** which was dedicated to the queen as the counterpart of the goddess Mut, is exhibited in the Northern Gallery (Bay 7, No. 379). For a portion of the head of her seated figure from the boat see Bay 7, No. 380. Some think that Mut-em-uāa is to be identified with the daughter of Artatama, king of Mitani.<sup>1</sup>

**Amen-hetep III**, the **Memnon** of the Greeks, declared himself to be an incarnation of the god **Amen-Rā**; he reigned about 36 years. In the fifth year of his reign he marched into the Sūdān and crushed a rebellion at Abhat,

**B.C. 1450.** taking 750 prisoners. He subsequently travelled in many parts of that country, and built a magnificent temple there, near the modern village of **Šulb** (Soleb), which he dedicated to himself as the god of the Sūdān. He made many expeditions into Western Asia, and whilst there he enjoyed lion-hunting on a large scale; on the

<sup>1</sup> Tell al-Amarna Tablet at Berlin, No. 24.

large scarabs exhibited in Table-case D (Fourth Egyptian Room) he states that he shot with his own hand one hundred and two fierce lions during the first ten years of his reign. His frequent visits to Western Asia enabled him to continue the friendly personal relations with the kings and rulers which his father inaugurated; and he married several of their daughters, *e.g.*, a daughter of Kadashman-Bêl, king of Karaduniyash; a daughter of Shutarna, king of Mitani; and a daughter of Tushratta, king of Mitani. He also married a sister of Tushratta called Gilukhipa, who arrived in Egypt with three hundred and seventeen of her principal women. The greatest and best beloved of his wives, however, was Thi,



The Temple of Luxor, built by Âmen-ĥetep III, B.C. 1450.

who must also have been of foreign extraction. Judging by the appearance of the mummies of her father, Iuâa and her mother Thuâa, which have recently been found, it seems that the former was not an Egyptian, but a native of some part of the Eastern Desert or Southern Syria, while the latter was a native Egyptian woman. Their daughter Thi was a very remarkable woman in every way, and it seems beyond question that her son Âmen-ĥetep IV derived from her the monotheistic views which he held.

The building operations of Âmen-ĥetep III were on a very large scale, and extended from one end of Egypt and

Nubia to the other. He built the **Apis chapels** at Šakkārah; at Thebes he built a pylon; at Karnak the temple dedicated to the Theban triad, Amen-Rā, Mut and Khensu; in the Southern Apt (*i.e.*, Luxor), a temple to Menthu, and a temple to the goddess Mut, from which come the series of **statues of Sekhet**, a fire-goddess, exhibited in the Northern Egyptian Gallery, Nos. **381-410**. All these buildings were on the east bank of the Nile. On the west bank he erected a great temple, the **Memnonium**, and in front of it set up two huge statues of himself which are generally known as the **Colossi of Memnon** (see **Plate XXXIII**). The northern statue was said to emit a sweet, sad note daily at sunrise, and for this reason was known as the "vocal statue of Memnon"; the sound was never heard after the statue was repaired by the Emperor Septimius Severus (A.D. 193-211). Amen-hetep III also built a temple at Al-Kāb, and another to the god Khnemu at Elephantine, and at Saddēnga in the Sūdān he built a temple in honour of his wife Thi, who was also probably worshipped there, as the king himself was worshipped in his temple at Šulb, which has already been mentioned.

The reign of Amen-hetep III was long and prosperous, and his kingdom extended from the city of Ni, on the Euphrates, to Karei, in the Sūdān. He developed the gold mines of the Sūdān to an unprecedented extent, and exported gold to the countries of Western Asia. The monuments of this reign are numerous; among them may be specially mentioned: 1. A tablet inscribed with an account of the crushing of the **revolt in Nubia** in the fifth year of his reign, set up by **Meri-mes**, governor of the Sūdān (Bay 6, No. **411**). 2. Two colossal **seated statues of Amen-hetep III** (see **Plate XXXII**), from the Memnonium (Bay 8, No. **412**; Bay 9, No. **413**). 3. Upper portion of a colossal statue (Bay 6, No. **415**), and two heads from colossal sandstone statues of the king (Bay 4, No. **416**; Bay 5, No. **417**). 4. Head from the granite **sarcophagus** of the king (Central Saloon, No. **418**). 5. Grey **granite column** from a temple built by him at Memphis (?). It was repaired by **Menephthah I** under the XIXth dynasty, and about 100 years later **Set-nekht** inscribed his cartouches upon it (Bay 7, No. **419**). The monuments of his officials are also numerous. The most interesting are: **Granite coffin of Meri-mes**, governor of the Sūdān (Bay 12, No. **420**); stele of **Sururu**, a high official (Bay 7, No. **422**), seated figure of **Kames**, a **king's messenger** (Bay 5, No. **423**); a slab, with cornice, from the tomb of **Pa-āri**, an overseer of the granaries

(See page 234.)

PLATE XXXII.



Colossal seated statue of Amen-hotep III, B.C. 1450.  
[Northern Egyptian Gallery, Bay 8, No. 412.]





The statues of Amen-hotep III, B.C. 1450, commonly known as "The Colossi." The statue on the right is the famous "Colossus of Memnon," from which a sound was said to issue at dawn.





of Amen-Rā at Thebes (Bay 10, No. 424); stele of Apni, a master of transport (Bay 11, No. 425); painted statue of Pa-ser, an Erpā, from Dēr al-Baḥārī (Bay 13, No. 427); granite statue of Amen-hetep, an Erpā, from Bubastis (Bay 12, No. 428), etc. Of special interest are the two fine red granite lions, which were found in the ruins of a temple at Gebel Barkal, at the foot of the Fourth Cataract. No. 430 dates from the reign of Amen-hetep III, and appears to have been made by him for the temple of Šulb; No. 431 was, according to the inscription, made by Tut-ānkh-Amen, a later king of the XVIIIth dynasty, who "repaired the monuments of his father Amen-hetep" (see Plate XXXVI). The name of a late Nubian king, Amen-Asru, is found on each lion, and it is



Scarab of Amen-hetep III, recording the names of the parents of Queen Thi. [No. 29,437.]




Scarab of Amen-hetep III, recording the slaughter of 102 lions by the king in the first ten years of his reign. [No. 12,520.]

possible that he may have brought both lions to Napata from Šulb, and placed them in his own temple. Stelae Nos. 432 (Bay 10) and 433 (Bay 9) are of a most unusual character. No. 432 is a late (Ptolemaic) copy, written in hieratic, of the deed of endowment of the funerary chapel of Amen-hetep, the son of Hāp, the famous architect who built the

**Colossi**, dated in the thirty-first year of the reign of Amen-hetep III. No. 433 is inscribed with a series of addresses which can be read both perpendicularly and horizontally. Among smaller objects inscribed with the names of Amen-hetep III and Queen Thi may be noted the bronze **menât amulet**, stamp, vase, **brick**, **stibium pot**, plaque, **scarabs**, etc., which are exhibited in the Third and Fourth Egyptian Rooms.

Of the greatest importance for the history of this reign are the **Tell al-Amarna Tablets**, a fine collection of which is exhibited in Table-case **F** in the Babylonian Room. They consist of a series of letters and despatches, etc., written chiefly to Amen-hetep III and his son Amen-hetep IV, by kings and governors of countries, provinces, and towns in Western Asia. Nearly all are written in a Semitic dialect, and in the cuneiform character. They were found in a chamber to the east of the palace of Amen-hetep IV, in the city of Khut-Aten, near the modern Tell al-Amarna. Among the **royal letters** in the British Museum are: **Draft** of a letter from **Amen-hetep III to Kadashman-Bêl**, king of Karaduniyash (No. 29,784); a letter from **Kadashman-Bêl to Amen-hetep III** (No. 29,787); letters from **Tushratta**, king of Mitani, to Amen-hetep III (Nos. 29,792, 29,791); letter from **Burra-buriyash** to Amen-hetep IV (No. 29,785); letter from **Tushratta to Thi**, queen of Egypt (No. 29,794); etc.<sup>1</sup> (see **Plates XXXIV, XXXV**).

**Amen-hetep IV** was the son of Amen-hetep III and Queen

**B.C. 1400.** Thi, and reigned about 20 years. In his youth he became a warm devotee of the god **Aten**, whose visible symbol was the solar disc, and rejected the cult of Amen, or Amen-Râ, the king of the gods. During the first few years of his reign he lived at Thebes, and built there a Benben , or shrine, dedicated to

Harmachis; and it seems that this was regarded by the priests with disfavour. The pretensions of the priests of Amen were unbearable to him, and he therefore decided to leave Thebes and build a royal capital elsewhere. The site chosen by him

<sup>1</sup> Full descriptions of all the tablets have been published by the Trustees of the British Museum, with summaries of the contents and the texts in **The Tell al-Amarna Tablets in the British Museum**, Autotype plates, 1892, 8vo. Price 28s.; and see the **Guide to the Babylonian and Assyrian Collections**, Second Edition, 1908, pp. 177-192.



Letter from Amen-hetep III, king of Egypt, to Kadashman-Bël, king of  
Karaduniyash.  
[No. 1, Table-case F, Babylonian and Assyrian Room.]





Letter from Tushratta, king of Mitani, to Amen-hetep III, king of Egypt.  
[No. 8, Table-case F, Babylonian and Assyrian Room.]



was on the east bank of the Nile, near the modern villages of Haggi Kândil and Tell al-Amarna. There he built a temple to Aten, a palace for himself, and houses for his officials. As the new capital grew, so the enmity between the king and the priests of Âmen increased. This can hardly be wondered at, for he caused the name and representations of the god to be obliterated from the monuments. Having moved to his new city, which he called **Khut-Âten**, he abandoned his name of Âmen-ḥetep, because it contained the name of the god he despised, and adopted the new name of **Khu-en-Âten**, *i.e.*, the "Spirit of Âten." In his new capital he established a new form of the ancient **cult of Aten**, as he understood it, in the temple Het-Benben; and the new worship was carried on with the forms and ceremonies which had been in use in Heliopolis for some two thousand years. Incense was burnt on the altars, offerings of all kinds were made, but no bloody sacrifices were offered up; on certain occasions the king himself officiated. The **followers of Aten** declared that their god was almighty, and that he was the **sole creator** of the universe; they ascribed to him a **monotheistic character**, or oneness, **which denied the existence of any other god**. Their god was "One Alone," and different in nature from any of the other gods of Egypt. It was the **intolerance** of the followers of the cult of Âten as formulated by Âmen-ḥetep IV which made them hated by the priests of Âmen-Râ at Thebes.

The palace and houses of the new city were beautiful, and were richly decorated. Art developed in a new direction, and was characterized by a freedom and a naturalism which are never met with, before or after, in Egyptian history. It sanctioned the use of new colours and new designs. The reliefs and pictures of the king prove that his features were unusual in character. He had a high, narrow, receding forehead, a large aquiline nose, a thin mouth, projecting chin, a slender neck, rounded chest, and his figure in many respects resembled that of a woman (see Wall-case 105, Third Egyptian Room, Nos. **213** and **214**). Whilst the king was playing the priest in his new city, and making arrangements for building shrines to Âten in the Sûdân, his Asiatic Empire was breaking up. The Tell al-Amarna letters show how rapidly the desert tribes began to harass the Egyptian garrisons in Syria and Palestine, and to hem them in. Âmen-ḥetep IV made no attempt to maintain his



authority in Asia, or to keep what his fathers had won in battle, and there is no record of any military expedition during his reign. Shortly after his death Egypt had lost her Asiatic Empire, his new city was destroyed, the cult of *Āten* died out, and the shrine of Harmachis which he built at Thebes was pulled down, and the stones rebuilt into the temple of *Āmen*. *Āmen* and his priests had prevailed.

Among the monuments of this reign may be mentioned :

1. Base of a **statue of *Āmen-ḥetep IV***, inscribed with the names and titles of *Khu-en-Āten*; his cartouche as *Āmen-ḥetep IV* has been mutilated (Bay 13, No. 435). 2. Base of a statue inscribed with the names of *Khu-en-Āten* and his wife *Nefertith* (Bay 13, No. 436). 3. Stele of ***Ptah-māi***, inscribed with prayers to *Āten* and *Rā* (Bay 10, No. 438). The Tell al-Amarna letters to *Āmen-ḥetep IV* will be found in Table-case F in the Babylonian Room; the **scarabs, rings, etc.**, in Table-cases D and J; and a fine porcelain **boomerang** in Wall-case 150, in the Fourth Egyptian Room. (For a rough outline drawing of Queen *Nefertith* (?) see Table-case C in the Third Egyptian Room, No. 4.)

The last kings of this dynasty were ***Tut-ānkh-Āmen***, ***Āi***, and ***Ḥeru-em-ḥeb***; the first two of these married members of the family of *Āmen-ḥetep IV*. *Ḥeru-em-ḥeb* was a wise and just king, and his reign was long and prosperous. Of the monuments of these reigns may be mentioned: the red **granite lion** inscribed with the name of *Tut-ānkh-Āmen* (Bay 10, No. 431; see **Plate XXXVI**); the stele of ***Thuthu***, a steward of *Āi* (Bay 12, No. 439); the granite **statue of *Ḥeru-em-ḥeb*** (Bay 13, No. 441), and the statues of *Ḥeru-em-ḥeb* and the **god *Menu***, or *Āmsu* (Bay 12, No. 442); the **stibium tube** of *Tut-ānkh-Āmen* and his wife Queen *Ānkh-sen-Āmen* (Wall-case 183, Fourth Egyptian Room, No. 23).

The statues, stelae, etc., of the XVIIIth dynasty are numerous, and many of them are of great interest as illustrating the perfection to which art attained under the patronage of wealthy kings and the priests of *Āmen*. Among them may be noted the following: Figure and stele of ***Nekht-Menu*** or *Nekht Āmsu*, holding a stele (Bay 2, No. 443); figures of ***Ari-neferu*** and his wife ***Apu*** (Bay 3, No. 444); stele of ***Āmen-em-ḥāt***, inscribed with adorations to *Osiris* (Bay 5, No. 447); granite figure of ***Kamesu***, a scribe (Bay 7, No. 452); stele of ***Pashet***, guardian of the northern lake and northern pillars of *Āmen*

(See page 238.)

PLATE XXXVI.




Granite lion dedicated to Amen-hotep III by Tut-ankh-Amen, about B.C. 1400.  
[Northern Egyptian Gallery, Bay 10, No. 431.]







Seated statues of a priest, or high official, and his wife.  
[Southern Egyptian Gallery, Bay 18, No. 565.] XVIIIth or XIXth dynasty.

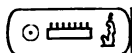
(Bay 8, No. 455); stele of **Nefer-renpit**, sculptured with a scene representing the ceremony of Opening the Mouth (Bay 8, No. 456); stele of **Tehutimes**, captain of the guard of the city gate of Memphis (Bay 8, No. 460); stele of **Heru-em-heb** a high official, and two door-jambs inscribed with a hymn to the Sun-god (Bay 8, Nos. 461-463); stele of **Neb-Rā**, on which are sculptured four eyes and two ears  (Bay 9, No. 467); stele of **Ban-āa**, a royal scribe (Bay 9, No. 474); stele of **Heru** and **Sutui**, twin brothers, architects and clerks of the works at Thebes early in the XVIIIth dynasty (Bay 9, No. 475); stele of **Pashet** inscribed with praises of the Syrian god **Reshpu** (Bay 10, No. 478); stele of **Qaha** (Bay 10, No. 483); stele of **Māhu**, captain of the king's bow (Bay 10, No. 487); stele of **Anna** (Bay 11, No. 503); stele of **Sebek-hetep**, scribe of the wine-cellar (Bay 12, No. 513); sepulchral monument of **Thuthu**, with pyramidal top and libation basin attached (Bay 13, No. 549); granite figure of **Qen-nefer**, a high court official (Central Saloon, No. 556); three small inscribed **pyramids** (Bay 18, Nos. 558-560); painted **shrine of Ani**, a gardener (Bay 18, No. 561), etc. To the period of the XVIIIth dynasty may probably be attributed the seated statues of a priest, or high administrative official, and his wife in Bay 18, No. 565 (see **Plate XXXVII**). This monument is undoubtedly one of the most beautiful examples of Egyptian sculpture in the British Museum. Here, too, must be noted a very rare object, viz., a **complete wooden door**, from the tomb of **Khensu-hetep** at Thebes, on which is cut a scene representing the deceased making offerings to Osiris-Khenti-Amenti, in the presence of Hathor, lady of Amentet (Vestibule, North Wall, No. 566).

### Nineteenth Dynasty. From Thebes.

*About B.C. 1370.*

**Rameses I**, the first king of this dynasty, appears to have ascended the throne when he was an elderly man. He made an attempt to enter into friendly relations with Sapalul, the chief of the Kheta, or Hittites; and he seems to have raided the Sûdân. Monuments of his reign are few (see the **scarabs** inscribed with his name in Table-case D in the Fourth Egyptian Room).

The early years of the reign of **Seti I**, the son and successor of Rameses I, were spent in fighting. He attacked the Shasu, or nomad tribes of the Eastern Desert and of Palestine and Syria, and defeated them with great slaughter, and advanced to the city of Kadesh, on the Orontes, and conquered it. He returned to Egypt laden with spoil, including cedar wood from Lebanon for making a new barge for Amen-Rā at Thebes. He made raids in the Sûdân, and forced the natives to assist him in reworking the old gold mines and opening up new ones. He reopened the copper mines in Sinai, and all the large quarries, for he needed much stone for his buildings. He began to build a great temple at Abydos, but did not live to finish it: the walls and pillars are ornamented with religious scenes and figures of the gods, and the sculptures and reliefs are among the most beautiful of Egypt. In one of the corridors is the famous King List, or **Tablet of Abydos**, which contains the names of 76 kings, the first name being that of Menā or Menes. At Karnak he added 79 columns to the **Hall of Columns** (see **Plate XXX**); at Kârnah (Thebes) he finished the temple begun by his father Rameses I; and he built a splendid tomb in the Valley of the Tombs of the Kings (see page 174). From this tomb came his magnificent alabaster **sarcophagus** which is now preserved in Sir John Soane's Museum in Lincoln's Inn Fields. Seti I built a temple at Dulgo, near the Third Cataract, probably in connexion with the gold trade carried on by the government; he opened up roads to the gold deposits in the Wādî Ulākî, in the Eastern Desert; and he built a temple at Radassiyah on the old caravan road which ran from Edfû to the emerald mines of Gebel Zābarā, near Berenice, on the Red Sea; and dug wells at many places in the desert. His reign was comparatively short, 10 or 15 years at most, and he was succeeded by his second son Rameses II, whom he had made co-regent. Among the monuments of his reign are: Large **wooden Ka-figure of Seti I**, found in a chamber in his tomb (Central Saloon, No. 567); three painted slabs from the tomb of Seti I (Central Saloon, Nos. 568-570); and a grey **granite clamp** from a wall in Seti's temple at Abydos, inscribed with his prenomen



(Bay 18, No. 572). Among smaller objects may be

noted the **scarabs**, glazed **vase**, and **ushabtiu figures** of the king exhibited in the Second and Fourth Egyptian Rooms (Wall-cases 78, 79, 150 and 152). A stele set up by him at Wādî Ḥalfah in the first year of his reign is in Bay 13

(No. 574), and the stele of **Rumā**, a scribe and priest in his temple at Abydos, is in Bay 11 (No. 573). The beautifully illustrated **Papyrus of Hunefer** was written in this reign (No. 9901).

**Ramessu**, or **Rameses II**, the **Sesostris** of the Greek writers, the son of Seti I, was associated with his father in the




Kneeling statue of Rameses II holding a tablet for offering.

[Southern Egyptian Gallery,  
Bay 17, No. 584.]

rule of the kingdom at an early age; he was probably between 20 and 30 years old when he became sole king of Egypt. He reigned 67 years, and died aged about 100 years. He married many wives, among them being some of his own near relatives, and was the father of about 111 sons and 51 daughters. During the first two or three years of his reign he made war on the tribes of the Sūdān, and his victories over them were commemorated by the rock-hewn temple at Bêt al-Walî, near Kalābshah. Reproductions in plaster of the scenes of the paying of tribute to him are exhibited on the North and South walls of the Fourth Egyptian Room. In the fourth year of his reign Rameses was fighting in Syria, and so began the series of battles with the Kheta and their allies which lasted for fifteen or six-

teen years. In the end neither side was victorious, and finally Rameses was obliged to make a treaty with the prince of the Kheta, in which it was agreed that Egypt was not to invade Kheta territory, and that the Kheta were not to invade



Egypt. The Kheta admitted the sovereignty of Rameses over all territory south of the Nahr al-Kalb, or Dog River, near Bêrût, in Syria, and the region north of it was to be Kheta territory for ever. The most important among the long series of battles was the Egyptian attack on Kadesh, on the Orontes; it was temporarily successful, but it cost Rameses dear. During the struggle, Rameses had charged among the enemy far ahead of his troops, who had either been killed or had run away. When the king realized his position, he found that he was surrounded by the foe, and was in the greatest danger of being slain. Undaunted, however, he girded on his armour, and in the strength of the gods Menthu and Bâl (Baal, )

he turned on his foes, and cut his way through them, slaying large numbers as he escaped from their midst. "I was," said the king, "by myself, for my soldiers and my horse-men had forsaken me, and not one of them was bold enough to come to my aid." This episode was treated in a highly poetical manner in a composition generally known as the **Poem of Pentaurt**. As a matter of fact Pentaurt was not the author, but merely the scribe who made the fullest copy of the work known, namely, that in the British Museum Papyrus, Sallier III. Thirteen years after the conclusion of the treaty with the Kheta, *i.e.*, in the thirty-fourth year of his reign, Rameses II married the daughter of the prince of the Kheta, whose Egyptian name was Maâ-Râ-ur-neferu.

Rameses was a great builder; his name is found everywhere on monuments and buildings in Egypt, and he frequently usurped the works of his predecessors and inscribed his own name on statues, etc., which he did not make. The smallest repair of a sanctuary was sufficient excuse for him to have his name inscribed on pillars, architraves, door-jambs, and every prominent part of the building. His greatest works were: 1. The rock-hewn temple of **Abû-Simbel**, dedicated to Amen, Râ-Harniachis and Ptah (see **Plate XXXVIII**); its length is 185 feet, its height 90 feet, and the four colossal statues of the king in front of it are each 60 feet high. In the large hall are eight square pillars, each 30 feet high, each with a colossal figure of Osiris, 17 feet high, standing against it. 2. The rock-hewn temple of **Bêt al-Walî** at Kalâbshah. 3. The **Ramesseum** at Thebes, called by Diodorus the "Tomb of Osymandyas," and by Strabo the "Memnonium." The granite statue of the king

(See page 242.)

PLATE XXXVIII.



Front of the rock-hewn temple built at Abú Simbel by Rameses II, B.C. 1330, to commemorate his victory over the Kheta.



which stood before the second pylon was 60 feet high, and weighed about 900 tons. He completed the **Hall of Columns** at Karnak; added to the temple of Amen-hotep III at Luxor; and set up several statues of himself and two granite obelisks, each about 80 feet high. In the Delta he rebuilt **Tanis**, which became a city of the first importance, and he built the city of Pa-Temu, the **Pithom** of Exodus i, 11, which is now called **Tall al-Maskhûṭah**; from the latter place came the statue of the "Recorder of Pithom" (Bay 21, No. 776). At Memphis, Abydos, and every important city of Egypt and Nubia, he carried on building operations; and he dug wells in Wâdî Ulâkî, in the desert



Façade of the Ramesseum in Western Thebes.

About B.C. 1330.

to the east of Dakkah, and worked the gold mines there. His reign was one of great material prosperity, and he lived long enough to carry out every work of importance which he planned. He was not a great soldier like Thothmes III, or a great administrator and diplomatist like Amen-hotep III; and the glory and power, and the territory of Egypt were not so great as in the days of those kings. Few of the works carried out by Rameses can be compared with those of the great kings of the XVIIIth dynasty in beauty of design, finish, and solidity.

The monuments of this reign are very numerous, and among them may be noted the following: Wooden **Ka-figure** of Rameses II, from his tomb at Thebes (Central Saloon,



Statue of Rameses II, with the name of Mer-en-Ptah I cut on the shoulders and breast.  
[Central Saloon, No. 577.]



Upper part of a statue of Rameses II.  
Found on the Island of Elephantine.  
[Central Saloon, Bay 14, No. 582.]

No. 575). Upper portion of a colossal granite **statue of Rameses II**, which was originally painted red, and was one of a pair that stood in the Ramesseum in Western





Upper portions of a colossal statue of Rameses II, B.C. 1330.  
[Central Saloon, No. 576.]

Thebes (see **Plate XXXIX**); weight about 7 tons 5 cwt. (Central Saloon, No. 576). Colossal **statue of Rameses II**, on the shoulders and breast of which are cut the prenomen and name of **Seti Mer-en-Ptah** (Central Saloon, No. 577). Statue of Rameses II from Elephantine (Bay 14, No. 582). Kneeling statue of Rameses II, holding before him a tablet of offerings (Bay 17, No. 584). Portion of a statue of Rameses II; on one side of the plinth is sculptured a figure of a favourite wife called **Batau-ānth**: from Šarābit al-Khādīm in the Peninsula of Sinai (Central Saloon, No. 587). With these should be compared the **cast** of the head of a colossal statue of the king which was set up before the temple of Ptah at Memphis (Central Saloon, No. 588), and the **cast** of another colossal statue of the king at Abû-Simbel (Vestibule, No. 589). The width of the face of the latter is 8 feet 9 inches, and the length from brow to chin is 9 feet 8 inches. From the temple built by Rameses at Abydos comes the famous King List, or **Second Tablet of Abydos**, which, when complete, contained the prenomens of 52 of his predecessors on the throne of Egypt (Bay 6, No. 592); from Athribis (Benha) comes the **granite lion** (Bay 14, No. 593); from Abû-Simbel the interesting pair of **hawk-headed sphinxes** (Bay 15, Nos. 594, 595); from Pithom the **granite hawk** (Central Saloon, No. 596); and from Memphis the **fist** of a colossal statue (Bay 16, No. 597).

Of considerable interest, too, are the **granite columns** (Nos. 598, 599). The first is from the temple of Bubastis, and on it, in places, are seen the names of **Osorkon II**; its total height is 20 feet 8 inches and its weight about 11 tons 5 cwt. The second is monolithic and is from the temple of Heru-shefit, the Arsaphes of the Greeks at Herakleopolis; in places the names of **Menephthah I** have been added. Its height is 17 feet 2 inches, and its weight about 6 tons 12 cwt. The **altar** of Rameses II is in Bay 16 (No. 600). In connexion with the colossal statues of this period may be noted the upper portions of two **statues of Queens** or goddesses, in the Central Saloon, Nos. 601, 602. They were found by Belzoni at Abû-Simbel, and most probably represent wives of Rameses II.

The art of the reign of Rameses II is illustrated by several small objects bearing his name, *e.g.*, the **scarabs** (Table-case D, Fourth Egyptian Room); **gilded vase** for eye-paint (Wall-case 143, Fourth Egyptian Room); a scribe's **palette** (Table-case C, Third Egyptian Room); a beautiful **glazed bowl** inscribed with the king's names and titles (Wall-case 151,



Fourth Egyptian Room); **model** for a relief, with a figure of the goddess **Qetesh** (Table-case C, Third Egyptian Room); glazed **boomerang** (Wall-case 151, Fourth Egyptian Room); bronze figure of the king (Wall-case 191, same room), etc.



Statue of Khā-em-Uast, son of  
Rameses II.  
[Southern Egyptian Gallery,  
Bay 18, No. 615.]

The statues and stelae of officials of Rameses II are numerous, and the inscriptions on them supply much information about the works and administration of the country. Thus we have: the statue of **Panehsi**, the scribe and director of the storehouse of gold from the Sûdân (Central Saloon, No. 603); the kneeling figure of **Paser**, a Governor of the Sûdân (Central Saloon, No. 604); the stele of **Amen-em-ânt**, a scribe of the soldiers, who held several high offices (Bay 11, No. 607); the stele of **Setau**, another Governor of the Sûdân (Bay 17, No. 608); the stele of **Amen-hetep**, a king's messenger (Bay 19, No. 610); the stele of **Ptah-em-uâa**, keeper of the king's stables (Bay 20, No. 611); and the stelae of **Bakâa** and **Nefer-hrà**, who died in the thirty-eighth and sixty-second years of the king's reign respectively (Bay 19, No. 612; Bay 20, No. 613). The inscribed statue of **Khā-em-Uast** (Bay 18, No. 615), a son of Rameses II, is of great interest, both historically and linguistically. Khā-em-Uast was a *Sem* priest in the temple of Ptah of Memphis, and a man of great learning, and he was held in high repute as a magician.

He managed the affairs of the country for about twenty-five years before his death, which took place in the fifty-fifth year of the reign of his father.



at Memphis (No. **1169**). The remaining kings of the XIXth dynasty were :—

**1. Seti II Mer-en-Ptah.** See his **statue** holding a shrine with a head of Amen (Bay 21, No. **616**), a slab from his tomb at Thebes (Central Saloon, No. **617**), and a **plaque** and a **scarab** in the Third and Fourth Egyptian Rooms (Wall-case 124 and Table-case D). The D'Orbiney Papyrus in the British Museum containing the **Tale of the Two Brothers** was written during the reign of this king. **2. Amen-mes**, of whose reign nothing is known. **3. Sa-Ptah**, of whom many reliefs are found at various places in Egypt. On his death a period of anarchy followed, and nothing like order prevailed in the country until **Set-nekht**, a relative of Rameses II, obtained supreme power.

The smaller monuments of the XIXth dynasty in the British Museum are very interesting, and, though the work of the sculptor and engraver is not so good as that of the XVIIIth dynasty, it is important for illustrating the methods employed at a time when quantity was more valued than quality. The inscriptions too are valuable, for they afford much information on minor points of the Egyptian religion. Among the statues and stelae of this period may be noted : a finely sculptured relief from the tomb of **Mes**, a priest of the KA (Bay 17, No. **635**); the stele of **Amen-Rā-mes**, a priest of the statue of King **Mer-en-Ptah** (Bay 20, No. **636**); the painted limestone statues of **Māhu** and his wife **Sebta**, fine work (Central Saloon, No. **637**); the granite figure of **Rui**, high-priest of Amen (Central Saloon, No. **638**); the stele of **Ptah-mes**, the comptroller of the grain supply of Egypt (Central Saloon, No. **642**); the stele of **Pa-ser**, the scribe and master mason of all Egypt (Central Saloon, No. **643**); the seated figure of **Pa-mer-āhau**, a commander-in-chief (Central Saloon, No. **644**); the stele of the superintendent of all the priests and all the gold workers of the Sûdân, from Wādī Halfah (Central Saloon, No. **645**); the stele of **Qaha**, a master craftsman, on which are sculptured figures of the Syrian deities **Kent** and **Reshpu** and **Ānthāt** (Anaitis), and the Egyptian god Menu, an important monument (Bay 10, No. **646**; see **Plate XL**); the stele of the god **Reshpu** (Bay 17, No. **647**); stele of **Heru**, painted with a scene of the worship of **Kent**, or **Qetesh**, **Reshpu** and Menu (Bay 17, No. **650**); the stele of **Tāṭā-āa**, an overseer of scribes (Bay 12, No. **652**); the granite coffin of a **high-priest of Memphis** (Bay 17, No. **654**).




Sepulchral stele of Qaḥa, sculptured with figures of the foreign deities  
Kent, Reshpu, and Anḥāt, and the Egyptian god Menu.  
[Northern Egyptian Gallery, Bay 10, No. 646.] XIXth dynasty.



## Twentieth Dynasty. From Thebes.

*About B.C. 1200.*

We learn from the great papyrus of Rameses III that after the downfall of the XIXth dynasty the land of Egypt fell into a state of anarchy, every man acting according to his own judgment, and no one holding supreme authority for many years. The country was in the hands of the nobles and the governors of the cities who fought against each other. This continued for some years, and then "years of want"

succeeded, and a certain Syrian called **Arsu** , rose to power. Gathering his followers about him, he levied tribute and seized the goods of the people. As he paid no honour to the gods of Egypt and did nothing for their temples, they in due course set him aside and placed on the throne **Set-nekht**, who brought the country into order, and re-established the worship of the gods, and provided the temples with offerings. His reign was short, and he was succeeded by **Rameses III**, the chief event of whose reign of 31 years was the victory of the Egyptians over a confederation of peoples from Philistia, Cyprus, Crete, and the northern shores of the Mediterranean, who attacked Egypt by land and sea. Rameses III collected an army and a fleet, and in the battle which followed on the coast of Southern Palestine, his forces were victorious. Multitudes of the enemy were slain on land, and those who succeeded in reaching their ships could not escape, for the fleet of the Egyptians hemmed them in, and a great slaughter ensued. Rameses then marched through Syria, and having collected much spoil, returned to Egypt. Soon afterwards the Libyans attacked Egypt on the west, but they were quickly defeated and spoiled.

Rameses appears to have kept one fleet in the Mediterranean and one in the Red Sea, for trading purposes, and this "sea-power" was probably the source of the great material prosperity of Egypt under his reign. The peace and security of the country were such that he could boast: "I made it possible for an Egyptian woman to walk with a bold and free step whithersoever she pleased, and no man or woman among the people of the land would molest her." Rameses built the so-called "Pavilion" and the great Temple of Madinat Habû at Thebes, and a small palace at Tell al-Yahûdiyyah (see the glazed tiles, etc., from it in the

Fourth Egyptian Room), and he richly endowed the temples of Heliopolis, Memphis, and Thebes, and gave them gifts of an almost incredible amount.<sup>1</sup> Lists of all his benefactions and a valuable summary of his reign are preserved in the great **Papyrus of Rameses III**, the longest Egyptian papyrus in the world (see page 74). Among the monuments and small objects bearing his name may be mentioned: The base of a pillar from a **shrine of Rameses III** (Bay 18, No. 716); a slab from one of his buildings at Şakkârah (Central Saloon, No. 717); and the royal **ushabtiu** figures (Wall-case 85, Second Egyptian Room, Nos. 12, 13).

On the death of Rameses III the power of Egypt began rapidly to decline, and the succeeding kings of the dynasty, each of whom bore the name of Rameses, found their authority more and more usurped by the high-priests of Amen, the great god of Thebes. Among the objects inscribed with the name of **Rameses IV** are **scarabs** (Table-case D, Fourth Egyptian Room), a fragment of an **alabaster vase** (Wall-case 137, same room), and the stele of **Heru-â**, a royal scribe (Bay 24, No. 719).

Under the rule of **Rameses V-VIII** the people of Thebes became poor, and the living were driven to plunder the tombs of kings and queens for the sake of the gold ornaments on the mummies and in the coffins. Under **Rameses IX** the government undertook a prosecution of the principal thieves, and appointed a commission to report upon the extent of the **robberies of the royal tombs**. Part of the statement of the examination of the tombs is preserved in the Abbott Papyrus in the British Museum (No. 10,221). During the course of the enquiry a number of the accused were beaten on the hands and feet, and confessed to breaking into the tombs of Sebek-em-sa-f and queen Nub-khâ-s. In the reign of Rameses IX, the **high-priest of Amen**, called **Amen-hetep**, held great power, and induced the king to authorize him to levy taxes on the people for the maintenance of his temple and priesthood. Under **Rameses X** further prosecutions of the tomb robbers took place, but the government was powerless to stop the depredations. **Rameses XI** and **Rameses XII** were weaker than their predecessors, and allowed the high-priest of Amen to rule the country. On the death of Rameses XII, the

<sup>1</sup> *E.g.*, 2,756 images of the gods, 113,433 men, 490,386 oxen and cattle, 1,071,780 aruras of land, 514 vineyards, 160 towns, 71,000 bundles of flax, 6,272,431 loaves of bread, 19,130,032 bundles of vegetables, 1,933,766 jars of honey, 5,279,552 bushels of corn, etc.

high-priest, **Her-Heru**, seized the supreme power, and assumed all the titles and functions of the king of Egypt. But the priests of **Āmen** were as little able to maintain the power of Egypt as the kings **Rameses**, and they could not make their authority effective even in the Delta, or Northern Egypt. Thus it fell out that Egypt became once more divided into two kingdoms, viz., the Kingdom of the North, ruled from Tanis by **Nessu-ba-neb-Tet**, whose name was Graecized by Manetho under the form of **Smendes**, and the Kingdom of the South, ruled from Thebes by **Her-Heru**, the first of the **priest-kings** of Egypt. For some years, however, **Smendes** must have been king of all Egypt, for when repairs of an urgent character were needed for the temples of Thebes, it was he who had the quarries opened, and collected the workmen, and directed the building operations which saved one of the temples from falling down.

The monuments of the XXth dynasty are characterized by coarseness of work and lack of finish, but the inscriptions on them are of considerable value linguistically. Among large objects may be mentioned the **granite coffin of Setau**, a governor of the **Sūdān** (Bay 19, No. 720); the libation basin (Bay 19, No. 722); the seated figures of **Amen-Rā** and **Mut** (Bay 18, No. 728); the stele of **Pai**, comptroller of a chief queen (Bay 22, No. 752); and the shrine of **Amen-em-ḥeb**, a scribe of the king's bowmen (Bay 17, No. 754).

### Twenty-First Dynasty.

B.C. 1050 (?)

#### KINGS OF TANIS.

**Nessu-ba-neb-Tet** (**Smendes**).  
**Pasebkhānut I.**  
**Amen-em-Apt.**  
**Sa-Amen.**  
**Pasebkhānut II.**

#### PRIEST-KINGS OF THEBES.

**Her-Heru.**  
**Paiānh.**  
**Painetchem I.**  
**Painetchem II.**  
**Masaherth.**  
**Men-kheper-Rā.**  
**Painetchem III.**

The reigns of all these kings are historically of little importance. As soon as **Her-Heru** had proclaimed himself king at Thebes, he assumed a series of titles indicating that he was the temporal as well as spiritual head of Egypt. One of the chief works carried out by the priest-kings was in connexion with the repair and **removal of the royal mummies**



from their tombs to places of safety. The mummies of Seti I and Rameses II were removed from tomb to tomb, but the pillaging continued, and we read that many of the royal mummies required to be repaired, re-swathed, and provided with new coffins. The rule of the priest-kings was not successful, and several serious riots seem to have occurred at Thebes through their neglect of the temporal affairs of the country. One of the most important objects of the reign of Her-Heru is the copy of the **Book of the Dead** which was written for his wife **Queen Netchemet**; an important portion of it was presented to the British Museum by HIS MAJESTY THE KING in 1903, and this is exhibited in the Southern Egyptian Gallery, No. 758 (see **Plates I** and **XLI**). The vignettes are very fine examples of the work of the period, and the texts contain interesting hymns to Rā and Osiris, and a valuable version of one of the most important sections of the **Book of the Dead**, viz., Chapter XVII. This papyrus was found at Thebes. A number of **ushabtiu** figures, inscribed with the names of **Nesi-Khensu**, **Hent-tau**i, the **Painetchems**, **Maāt-ka-Rā**, and other members of the families of the priest-kings, will be found in Wall-cases 153, 154, in the Fourth Egyptian Room. The largest monument of this dynasty in the British Museum is a **lintel** from a temple of **Sa-Amen** at Memphis (No. 1170). In the First Egyptian Room are exhibited several very fine mummies and coffins belonging to the period of this dynasty, and in the Second Room several typical examples of **ushabtiu** figures and boxes, which illustrate the funerary art of the period. The monuments of the Tanite kings are few and unimportant.

The history of the next two hundred and fifty years (B.C. 1050-800) is full of difficulty. When the rule of the priest-kings of Thebes came to an end the Kingdom of the South appears to have passed into the hands of a series of weak and incapable men, not one of whom succeeded in making himself "King of the South and North." On the death of the last Tanite king of the XX1st dynasty (about B.C. 950), the Kingdom of the North was seized by Shashanq, a descendant of a Libyan chief, who established his seat of power at Bubastis. He and his descendants formed the XXIIInd dynasty, which lasted till about B.C. 760. About this time the priests of Amen departed from Thebes to Nubia, and soon afterwards the supreme power in the North was seized by local chiefs dwelling at Tanis (XXIIIrd dynasty), who made a league with all the feudal lords in the Delta, with the view of taking possession of the whole country.



Hier-Heru and Netchemet praying.  
[Southern Egyptian Gallery, No. 758.]

The rising sun  
on the horizon.  
The Ape-gods and Isis and Nephthys adoring the rising sun.  
Presented by His Majesty the King, 1903.  
Vignettes from the Papyrus of Queen Netchemet.

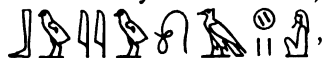


When news of this reached Piānkhi, king of Nubia, he forthwith invaded Egypt and conquered it. After his return to Nubia, a Nubian dynasty was established at Thebes, and a local chief of Sais became King of the North, about B.C. 733. He represents the XXIVth dynasty. The kings of the XXVth dynasty (about B.C. 700) were Nubians, and the kings of the XXVIth dynasty were descendants of the chiefs of Sais who were conquered by the Nubian king Piānkhi, about B.C. 740.

### Twenty-Second Dynasty. From Bubastis.

*About B.C. 950.*

The first king of this dynasty was **Shashanq I**, the **Shishak** of 1 Kings xiv, 25 ; 2 Chronicles xii, 5, 7, 9. He was of Libyan extraction, being descended from **Buiu-uaua**



, a Libyan prince, who flourished about B.C. 1150, and one of whose descendants married Meht-en-usekht, high-priestess of Āmen, and became the father of Nemareth, who in his turn became the father of Shashanq. A daughter of Nemareth owned the **inlaid gold bracelets** exhibited in Table-case J in the Fourth Egyptian Room (Nos. 134, 135). The principal event in the reign of Shashanq was the invasion of Palestine and capture of Jerusalem. He spoiled the Temple, and carried off much gold and silver, and took away the bucklers and shields of Solomon, and also the golden quivers which David had taken from the king of Zobah. He gave Jeroboam, king of Judah, one of his daughters to wife. On his return to Egypt he caused a record of this campaign to be cut upon the second pylon of the Temple of Karnak, and added a list of all the towns and villages which he had conquered in Palestine. Among them are the names of many places familiar from the Bible narrative, but the statement that "the king of Judah" is mentioned is incorrect. Shashanq repaired the Temple of Mut at Thebes, and set up in it a number of seated granite statues of the goddess **Sekhet**, two fine examples of which, inscribed with the king's names and titles, are exhibited in the Southern Egyptian Gallery, Nos. 763, 764. A son of Shashanq named **Auputh** was viceroy of the South, to whom is due the removal of the royal mummies from their tombs to the tomb of Āst-em-khebit

at **Dér al-Bahari**, where, together with the coffins and funerary furniture, they were secreted, the pit being filled up with sand, stones, etc., and the entrance carefully walled up. This hiding place remained intact until 1872, when it was discovered accidentally by the Arabs. (For the inscribed base of a statue of **Auputh**, see Bay 19, No. 765.)



Seated figure of **Ānkh-renp-nefer**, the "Good Recorder" of the town of **Pithom**, who flourished in the reign of **Osorkon II**, about B.C. 900.

[Southern Egyptian Gallery, Bay 21, No. 776.]

Another son of **Shashanq I**, named **Ua-sarken**, or **Osorkon I**, became king of Egypt, and married **Tashet-Khensu**, and **Maât-ka-Rā**, the daughter of **Pasebkhānut II**, the last of the Tanite kings of the XXIst dynasty. The son of **Osorkon I** and **Maât-ka-Rā** was called **Shashanq**, and was made high priest of **Āmen**; he dedicated to the god the fine quartzite statue of **Hāpi**, the Nile-god, exhibited in the Southern Egyptian Gallery, Bay 22, No. 766. **Osorkon I** was succeeded by **Thekeleth I**, who was succeeded by **Osorkon II**, famous for the works which he carried out in the Temple of **Bast**, the great goddess of **Bubastis**, the **Pibeseth** of the Bible. From this site came many important monuments, among which may be mentioned: The massive granite **Hathor-headed capital** of a pillar (see

**Plate XLII**; Bay 16, No. 768); and the slabs sculptured with figures of **Osorkon II** and **Bast**, and figures of **Osorkon II** and his **Queen Karāmā** (Bay 23, No. 769). **Osorkon II** perpetuated the names of the great kings his predecessors, and

(See page 254.)

PLATE XLII.



Hathor-headed capital from the temple of Osorkon II at Bubastis.  
[Central Saloon, No. 768.] XXIIInd dynasty, B.C. 866.



accordingly we find on granite slabs from his temple the names of **Khufu**, **Khâfrâ**, etc., and figures of **Amen-hotep II**, **Seti I**, etc. (Bay 23, Nos. 771-773). Like Rameses II, Mer-en-Ptah, and other kings, Osorkon II caused his name to be cut upon monuments of other kings, e.g., the statue of Usertsen III (Vestibule, No. 163) and the grey granite statue of Amenemhât III (Bay 20, No. 775). In his reign flourished the **good recorder of Pithom**, whose statue (Bay 21, No. 776) was found at Pithom. The reigns of the other kings of this dynasty, Shashanq II, Thekeleth II, Shashanq III, Pamâi, and Shashanq IV were unimportant.

### Twenty-Third Dynasty. From Tanis.

B.C. 766.

The principal kings of this dynasty were **Petâ-Bast** and **Osorkon III**, who reigned in the Delta.

It seems that a short time before the reign of Petâ-Bast, the priests of Amen had found it impossible to maintain their position at Thebes, and therefore, having hidden the mummies and coffins of the members of their order in a secret place, which was not discovered until 1892, they retreated to the South and settled at Napata, a city at the foot of the Fourth Cataract. (For examples of the coffins of the priests of Amen of this period, see First Egyptian Room, Wall-cases 11-15.) A few years after their arrival, they appear to have persuaded **Piânkhi**, the king of the Northern Sûdân, to invade Egypt and to seize the kingdom of the South at least, to which, in view of the close relationship of the governing powers at Napata with those at Thebes, he might be assumed to have a just claim. For some time Piânkhi did nothing, but at length, in the twenty-first year of his reign, hearing that all the princes of the Northern Kingdom had united their forces, and were attempting to seize the country, he ordered his army to advance into Egypt. In a very short time great successes were reported. Thereupon he joined his troops, and his progress was victorious and rapid. City after city fell before his attack, and on the capture of Memphis, Egypt lay vanquished at his feet. The governors came in one after another, and at length Tafnekhth, their leader, sent in his submission accompanied by gifts. Piânkhi filled his boats with spoil and returned to Napata, where he built a great temple to Amen, and set up a stele recording his victories.



(For a cast of the stele see Central Saloon, No. 793.) After Piānkhī's return to Nubia, **Osorkon III**, perhaps with **Thekeleth III** as co-regent, reigned at Thebes. To the latter half of this dynasty probably belongs the stele of **Prince Auuaruath**, son of Osorkon and high-priest of Amen (Bay 22, No. 777), and the monument mentioning a king with the Horus name of Ka-nekht-khā-em-Uast (Bay 21, No. 778).

### Twenty-Fourth Dynasty. From Saïs.

The principal king of this dynasty was **Bakenrenef**, the **Bocchoris** of the Greeks, the son of Tafnekhth of Saïs. His reign was short, but tradition assert that he was one of the six great law-givers of Egypt. About this time a Nubian called **Kashta** ruled at Thebes, and married **Shep-en-Apt**, the high-priestess of Amen; their son **Shabaka** became the first king of the XXVth dynasty. Among the monuments of this period may be mentioned: The **altar, stand, and libation bowl**, dedicated by Nes-Āmsu to Kashta, Shep-en-apt, and Amenārtās (Bay 20, No. 794); the base of a statue inscribed with the names of **Shep-en-Apt I, Shep-en-Apt II**, etc. (Bay 20, No. 795); and the alabaster vessel of **Kashta** and **Amenārtās** (Wall-case 139, Fourth Egyptian Room, No. 84).

### Twenty-Fifth Dynasty. From Nubia.

B.C. 700.

**Shabaka**, or Sabaco, whom some identify with **So** of 2 Kings xvii, 4, was a contemporary of Sargon and Sen-nacherib, kings of Assyria. With one or other of these kings he must have had correspondence, for two seals bearing the name of Shabaka were found among the tablets of the Royal Library at Nineveh. (See Nineveh Gallery, Table-case I, No. 32, etc.) Among the objects bearing his name are several **scarabs**, and an alabaster **vase** in the Fourth Egyptian Room (Table-case D and Wall-case 139), and a basalt slab (Bay 25, No 797) inscribed with a copy of a mythological text, copied by the king's order from an old, half obliterated document. The portion of the text surviving contains legends of Rā, Osiris, Set, Horus, Ptaḥ and other gods; and it seems to

imply that all their powers were absorbed by Ptah, in whose temple the slab was set up. Of Shabaka's sister, the great Princess **Amenartās**, may be mentioned the following objects: A fine inscribed **statue** (Wall-case 107, Third Egyptian Room), her **lapis-lazuli scarab** (Table-case D, Fourth Egyptian Room), and a **steatite cylinder** inscribed with her names and titles (Wall-case 193, same room). This princess possessed great power in Thebes, and she repaired portions of some of the great temples of that city, and built a small chapel near the temple of Amen. She re-established the worship of the gods, and devoted a large proportion of her property to the restoration of their statues and the observance of their festivals.

Shabaka was succeeded by **Shabataka** (see a bronze shrine dedicated by him to Amen-Rā in Wall-case 123 in the Fourth Egyptian Room), of whom little is known. He was followed by **Taharqa**, the **Tirhākāh** of the Bible, (2 Kings xix, 9), the son of a farmer and the lady **Aqleq**, who began to reign between B.C. 693 and 691. He was an ally of **Hezekiah**, king of Judah. About 676, **Esarhaddon**, king of Assyria, crushed the revolt in Palestine, and six years later he invaded Egypt, defeated Taharqa, captured Memphis, and appointed twenty governors over the various provinces of the country. After the death of Esarhaddon, in 668, Taharqa returned and proclaimed himself king of Egypt at Memphis; but **Ashur-bani-pal**, the new king of Assyria, marched against him and defeated his forces, which were assembled at Karbaniti, a city probably situated near the north-east frontier of Egypt. Taharqa fled, and Ashur-bani-pal marched into Egypt, crushed the enemy, and re-appointed the governors who had been appointed by his father.

Taharqa repaired several temples at Thebes, and built a large temple to Amen at Napata, and a small one in honour of Usertsen III at Semnah. For a bronze **figure of the king**, and two **plaques** and **scarabs** bearing his name, see Table-case K, Wall-case 193, and Table-case D in the Third and Fourth Egyptian Rooms.

The successor of Taharqa was **Tanuath Amen**, the Tandanie of the cuneiform inscriptions, who had been co-regent with him. After the death of Taharqa, as the result of a dream Tanuath Amen invaded Egypt, and captured Heliopolis; he tried to turn the Assyrians out of Memphis, but failed. Hearing that the king of Assyria was coming with a large army, he fled to Thebes, whither he was followed

by the Assyrians, who sacked the city. Tanuath-Âmen fled once more, and his subsequent history is unknown. A cast of the **Stele of the Dream** is exhibited in Bay 22, No. 799, and an account of the burning and pillage of Thebes is given on the great **cylinder of Ashur-bani-pal** (Table-case H, Babylonian Room), and the calamities which came upon the city are described by the prophet Nahum (iii, 10).

### Twenty-Sixth Dynasty. From Saïs.

*About B.C. 666.*

**Psemthek I**, or **Psammetichus**, was the son of **Nekau**, governor of Saïs, and married **Shep-en-Âpt**, the daughter of **Piānkhi** and **Âmenârâtās I**. Thus, by marriage, he obtained a claim to the throne of Egypt. He appears to have fought against the Assyrians on every opportunity for many years, and at length by the help of Carian and Ionian mercenaries he succeeded in expelling them, and in making himself master of all Egypt. He established garrisons at Elephantine, Pelusium, Daphnae, and Marea. He protected the Greeks, a colony of whom he settled in the city of Naukratis. He encouraged trade of every kind, and embarked in many commercial enterprises. He rebuilt, or enlarged, the temple of the goddess **Neith of Saïs** (see bronze figures of her in Wall-case 125, Fourth Egyptian Room), and built a gallery in the **Serapeum** at **Šakkârah**. Among the monuments of his reign are: An **intercolumnar slab** sculptured with a scene representing the king making an offering to the gods; from the temple of **Temu** at **Rosetta** (Bay 24, No. 800). A shaft of a column, and a portion of a statue, inscribed with his names and titles (Bay 24, Nos. 801, 802). For smaller objects inscribed with his name see the **Foundation Deposits** and the **figure of Isis** (Table-cases K and H, Third Egyptian Room), his **ushabti figure** (Wall-case 78, Second Egyptian Room), and his **scarabs** (Table-case D, Fourth Egyptian Room).

**Nekau**, or **Necho**, maintained an army of Greeks, and two fleets, one in the Mediterranean and one in the Red Sea. **B.C. 612.** He recut and enlarged the old canal which in the time of **Seti I** joined the Nile and the Red Sea, and is said to have employed 120,000 men in the work. He led an army into Syria, and fought with **Josiah**, king of Judah, who attempted to bar his progress in the valley of Megiddo; **Josiah** was struck by an Egyptian arrow which penetrated his disguise, and he died (2 Kings xxiii, 29 ff.; 2 Chron. xxxv, 22).

Necho advanced towards the Euphrates, but was met at Karkemish by Nebuchadnezzar II and his army, and in the battle which followed he was defeated. Among the small objects inscribed with his name are: A bronze **shrine** (Table-case H, Third Egyptian Room), a porcelain **vase** (Wall-case 157, Fourth Egyptian Room), an **alabastron** (Wall-case 139, Fourth Egyptian Room), and a limestone **draughtsman** (Standard-case C, Fourth Egyptian Room).



Head of a colossal statue of  
Psammetichus II about B.C. 596.  
[Southern Egyptian Gallery,  
Bay 23, No. 803.]

The reign of **Psammetichus II**, the son of Necho, was short and unimportant;

**B.C. 596.** but he appears to have made a raid into Nubia. He repaired several of the large temples at Heliopolis, Memphis, Karnak, and Elephantine. Among the monuments of his reign is a head from a colossal **statue of the king**, found near the south end of the Suez Canal (Bay 23, No. 803). For small objects inscribed with his name see the **scarabs** in Table-case D, and a portion of a **sistrum** in Wall-case 157, Fourth Egyptian Room. Under **Hāā-āb-Rā Uah-āb-Rā**, the **Pharaoh Hophra** of Jeremiah xlv, 30 and the **Apries** of the Greeks, Egypt

enjoyed a period of great prosperity, directly due to the encouragement he gave to commerce, and **B.C. 592.** to the business qualities of the Greeks who had settled in Naukratis and elsewhere in Egypt. He made an expedition into Syria. **Zedekiah**, king of Judah, counted upon his help to repulse **Nebuchadnezzar II**; but failing to do so, Hophra incurred the denunciations of the prophet Jeremiah: "And this shall be a sign to you, saith the LORD, that I will punish you in this place, that ye may know that my words shall surely stand against you for evil: Thus saith the LORD: Behold, I will give Pharaoh-hophra

“king of Egypt into the hand of his enemies, and into the  
“hand of them that seek his life ; as I gave Zedekiah king of  
“Judah into the hand of Nebuchadnezzar king of Babylon  
“his enemy, and that sought his life” (Jeremiah xlv, 29–30).  
Pharaoh Hophra was dethroned by his own soldiers, who  
made their general **Aāhmes** (Amāsis II) king in his stead.  
Among monuments bearing his name are a limestone **stele**,  
on which is sculptured the figure of the king (Bay 22,  
No. **804**), and a portion of a statue of **Pefā-Net**, the king’s  
chief physician (Central Saloon, No. **805**).

**Amāsis II** treated his former master with kindness, but, as

**B.C. 572.** Hophra persisted in raiding the country, further fighting ensued. In the end, Hophra was slain by his own soldiers on board his boat. During the reign of Amāsis II Nebuchadnezzar II attempted to invade Egypt, with what success is unknown. During this long reign of about 44 years the country in general enjoyed peace and prosperity, and the quarries were re-opened and many temples restored; remains of his building activity are visible on the sites of all the great sanctuaries of Egypt. He was a generous patron of the Greeks, and granted them lands and many privileges. Among the monuments of his reign are: Two granite tablets for offerings, or **altars** (Bay 16, No. **806**; Bay 17, No. **807**); a stele, dated in his eighth year, recording the dedication of a building to Neith, goddess of Sais (Bay 24, No. **808**); a **weight** inscribed with his prenomen (Wall-case 180, Fourth Egyptian Room), and handles of two **sistra** (Wall-case 187, same room).

Amâsis II married Thent-kheta, by whom he became the father of Psammetichus III. He was also the official husband of the famous high-priestess of Amen, **Ānkhnes-neferâb-Râ**, the daughter of Psammetichus II and the Lady **Takhauath**, and the adopted daughter of Nit-Āqert (Nitokris), high priestess of Amen.<sup>1</sup> The magnificent **sarcophagus** in the Southern Egyptian Gallery was made for her (Bay 24, No. **811**). It is undoubtedly one of the finest monuments of the XXVIth dynasty in the British Museum. (See **Plates**







Queen Ānkhnes-neferāb-Rā, daughter of Psammetichus II and  
Queen Thakhauath, wearing the head-dress of Isis-Hathor.  
From the cover of the sarcophagus of the queen.  
[Southern Egyptian Gallery, Bay 24, No. 811.] About B.C. 600.







The Sky-goddess Nut. From the inside of the sarcophagus of  
 Queen Ānhnes-neferāb-Rā.  
 [Southern Egyptian Gallery, Bay 24, No. 811.]





Kneeling statue of Uah-âb-Râ, a prince, governor, and  
commander-in-chief, about B.C. 600.  
[Southern Egyptian Gallery, Bay 21, No. 818.] XXVIth dynasty.

**XLIII, XLIV).** The reliefs and figures are carefully executed, and the hieroglyphics are well cut. In the Ptolemaic Period this sarcophagus was used for a royal scribe named **Āmen-hetep**, or **Pi-Menth**, his name being inserted in the cartouches and the feminine suffixes being changed to masculine. **Ānkhnes-neferāb-Rā** built a chapel at Thebes, from which came slabs Nos. **812, 813** (Bay 24). Worthy of note also are two fine bronze figures of **Harpokrates-Āmen** and **Menu**, which were dedicated to Queen **Ānkhnes-neferāb-Rā** by priests in her temple (see Table-case H, Third Egyptian Room). **Amāsis II** had a daughter, **Ta-Khart-Ast** (for a portion of a statue of her see Bay 24, No. **814**).

The last king of this dynasty was **Psammetichus III**. During his short reign, which lasted six months only, the Persians under their king **Cambyses** invaded Egypt, and, having defeated the Egyptians at Pelusium, marched on to Memphis and captured it. After a short time **Cambyses** put **Psammetichus** to death, and **Egypt became a province**, or satrapy, of **Persia**.

During the rule of the XXVIth dynasty over Egypt, it appears that several native Nubian kings ruled the Northern Sūdān from Napata, the modern Gebel Barkal. Among these were **Aspelta** and **Heru-sa-ātef**, the former of whom probably reigned about B.C. 625 and the latter about B.C. 580. For casts of stelae recording the **Coronation of Aspelta** and the Annals of **Heru-sa-ātef**, see Bay 18, No. **815**, and Bay 20, No. **816**. A cast of a stele inscribed with an edict against the **eaters of raw meat** is in Bay 20, No. **817**.

Under the XXVIth dynasty a great **revival of art and learning** took place, due partly to the settled condition of the country under a firm government, and partly to the material prosperity which obtained at that period. The painter and sculptor took for their models the reliefs and statues of the Early Empire, and the funerary masons and scribes cut or wrote on the stelae and tombs texts which were composed under the VIth dynasty, or earlier. The monuments of the period are more often made of dark limestone, dark green or grey schist, and basalt than granite, which was so commonly used for coffins, statues, stelae, etc., under the Middle Empire. These substances give to the large monuments of the **Saïte Period** a sad and sometimes heavy effect. Among the many fine examples of the sculpture of the period may be mentioned: The black basalt kneeling statue of **Uahāb-Rā**, a prince and general of the army (see **Plate XLV**; Bay 21, No. **818**); the portion of the kneeling figure of **Khnem-āb-Rā-Men**, prefect

of Sats, holding a **shrine of Neith** (Bay 23, No. 819); the portion of a figure of **Ānkh-p-khart**, a priest who had ministered in the temple for eighty years (Bay 24, No. 820); and the **libation bowl** dedicated to the goddesses Mut and Hathor (Bay 22, Nos. 821, 822). The casts of the **Cow of Hathor** and the **Hippopotamus of Smeṣmeṣ** are also very in-structive (Bay 25, No. 823; Bay 26, No. 824). Of the massive stone **sarcophagi** and coffins, Nos. 825-829 are very fine important examples. On the two granite sarcophagi of **Nes-qetiu** (No. 825) and **Hāp-men** (No. 826) are cut the figures of all the gods who were believed to protect the dead; but the others (Nos. 827-29) are plainer. The sepulchral stelae are very numerous; interesting examples will be found in Bays 21, 22, etc.

### Twenty-Seventh Dynasty. From Persia.

B.C. 527.

The rule of the Persians over Egypt lasted about one hundred and ten years. **Cambyses**, having established himself as king, set out on an expedition to the Sūdān. On his way thither he despatched an army of 50,000 men to the Oasis of Jupiter Ammon, now known as Siwah, to secure the submission of the tribes; but, after reaching Khārgah, these troops were never more heard of. Cambyses continued his march into Nubia, where, it seems, he came in touch with a native army somewhere near the Third Cataract. According to the annals of **Nāstasenen**, king of Nubia, his boats were captured on the river, and all his soldiers slain after a fierce fight. Greek tradition states that Cambyses committed many sacrilegious acts in Egypt; but the inscription of Utcha-her-resenet, the chancellor of Sats, records that Cambyses cleared out the temple of Neith in that city, restored its revenues, and reinstated its priests. This done he went to the temple in person, and performed acts of worship, like the Pharaohs of old. The money which he gave the chancellor enabled him "to provide with a coffin the man who was too poor to buy one, and he took care of the children."

**Darius I, Hystaspes**, was a wise and enlightened king, and he tried to understand the religion and customs of the

**B.C. 521.** Egyptians. He established a **coinage**, encouraged trade, subscribed money for expenses

incurred in the discovery of a new **Apis Bull**, supported religious institutions, and commissioned the chancellor **Utchar-resenet** to found a school for the training of scribes. He was tolerant; and built a temple to **Āmen-Rā** in the Oasis of **Al-Khārgah**, on the walls of which is cut a remarkable hymn to **Āmen**. He also completed the canal between the Nile and the Red Sea, which **Necho** began, and so added greatly to the prosperity of the country. In the latter part of his reign the Egyptians, led by **Khabbesha**, revolted against the Persian rule with some success. **Darius** determined to set out from Persia to put down the rebellion, but died before he could do so. The triumph of **Khabbesha** was short-lived, for **Xerxes the Great** marched against him, defeated his forces, and reduced the

**B.C. 486.** country to servitude worse than before. Xerxes did nothing for the gods or people of Egypt, and left few traces of his reign in the country. An **alabaster vase** inscribed with his name in four languages, Egyptian, Persian, Median and Babylonian, which was found at Halicarnassus, is exhibited in the **Gold Room** in the British Museum. For fragments of other vases, on which his name appears in Egyptian letters, within a cartouche, and with the additions "Pharaoh, the Great," as here given, see Wall-cases Nos. 28 and 29, in the Babylonian Room. A cast of a stele, dated in his fourth year, with a bilingual inscription in Egyptian and Aramean, is exhibited in the Semitic Room (Second Northern Gallery, Wall-case 29).

In the reign of **Artaxerxes I** another revolt, **B.C. 466**, headed by **Inaros**, a Libyan, who was assisted by the Athenians, broke out, and at the battle of Papremis, the satrap of Egypt, **Akhaemenes**, was killed and his forces defeated. Subsequently the Persians defeated the Egyptians, and **Inaros** was captured and taken to Persia, where a few years later he was impaled and flayed alive.

**Darius II, Nothus**, repaired the temple of **Amén-Râ** at Al-Khârgah, and **B.C. 424.** added his name to its walls. In his reign the Egyptians at length succeeded in throwing off the Persian yoke. Their leader,

**Amyrtaios**, has been thought to be Amen-ruṭ-meri-Āmen.



**Twenty-Eighth Dynasty. From Saïs.**

B.C. 420 (?).

According to the King List of Manetho the XXVIIIth dynasty consisted of one king, who was named **Amyrtaïos**; Julius Africanus and the Syncellus state that he reigned six years, and make Saïs the seat of his rule. At one time authorities identified Amyrtaïos with the king **Âmen-ruṭ**, whose

name 

is found on a plank from a coffin preserved at Berlin. The form of the prenomen, however, proves that **Âmen-ruṭ** lived at a period anterior to Amyrtaïos, and the identification must, therefore, be abandoned.

**Twenty-Ninth Dynasty. From Mendes.**

B.C. 399.

Of the five kings of this dynasty only three appear to have left remains, viz. **Naïfâauruṭ** (Nepherites), **Hakṛ** (Achoris), and **Psamut**; their reigns were unimportant, their total length being only about twenty-one years.

**Thirtieth Dynasty. From Sebennytus.**

B.C. 378.

**Nekht-Heru-hebt**, the Nektanebês and Nektanebus I of B.C. 378. classical writers, succeeded in overthrowing the dynasty of Mendes, and made himself king of all Egypt, which he ruled with success for a period of eighteen years. He repaired several of the temples of Memphis and Thebes, and the temple of Darius I at Al-Khârgah, and revived the custom of setting up obelisks. He also founded the temple of Horus at Hebt, the modern Behbît-al-Ḥagârah. During his prosperous reign more attention was given to the performance of ceremonies connected with the

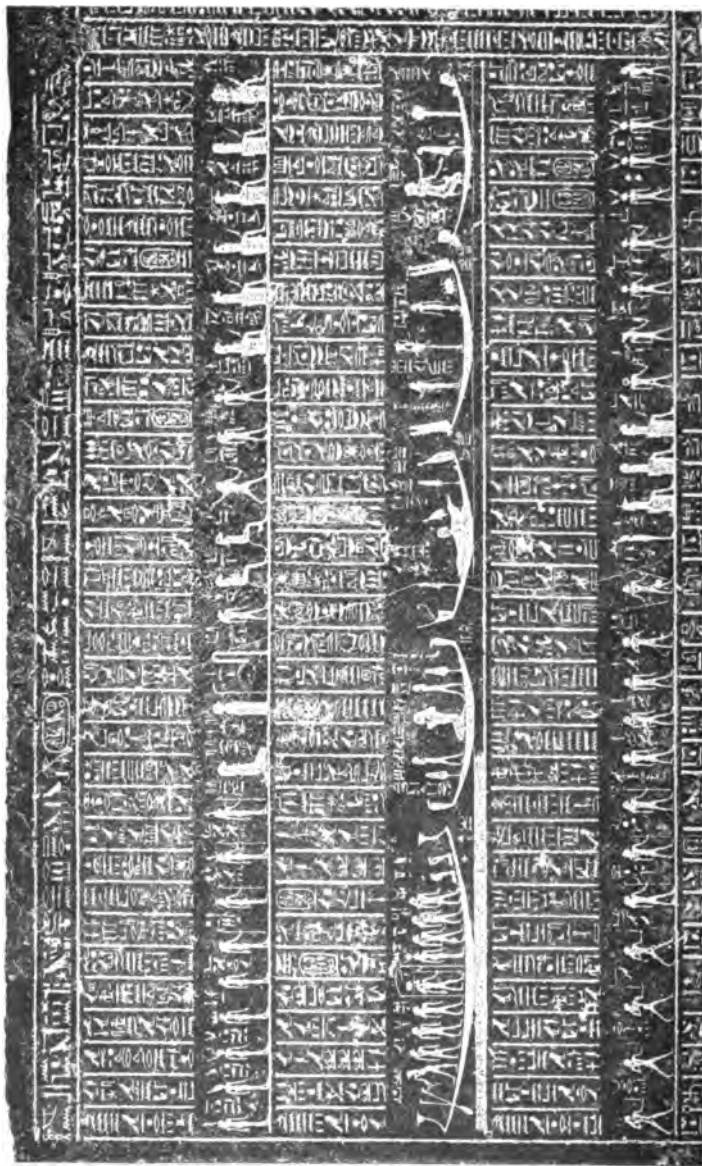






Obelisk dedicated to Thoth by King Heru-nekht-ḥebt, B.C. 378.  
[Southern Egyptian Gallery, Bay 31, No. 919.] XXXth dynasty.





Scenes and texts from the Second Section of the Book of What is in the Other World.

From the sarcophagus of King Nékht-îferu-hebt, B.C. 378.

[Southern Egyptian Gallery, Bay 25, No. 923.]

dead, and, as a result, a considerable number of statues, stelae, etc., which may be attributed to his reign have come down to us.

Among his monuments worthy of special note are :  
**1.** A pair of obelisks, inscribed with his names and titles, and dedicated to "Thoth, the Twice Great," before whose temple they were set up. They were taken from a town in the Delta during the eighteenth century, and stood for many years before one of the mosques of Cairo (see **Plate XLVI**). (Bays 31, 32, Nos. **919, 920**.) **2.** Portion of a statue of Amen-Rā (?), dedicated to the god by this king. (Bay 30, No. **921**.) **3. Sarcophagus of Nectanebus I.** (See **Plate XLVII**.) This most valuable and interesting object is one of the most remarkable monuments of this king. The inside is decorated with figures of the gods, and on the outside are cut the texts and illustrations of a series of sections of the great funerary work entitled the **Book of what is in the Tuat** (*i.e.*, the Other World). The **Tuat** was a long narrow valley which ran parallel with Egypt, and was neither above nor below this earth; a river flowed through its whole length. It was entered on the left bank of the Nile near Thebes, ran due north as far as Sats, then curved to the east, and finally terminated where the sun rose. This valley was divided into ten sections, and at each end was a sort of ante-chamber or vestibule. Each section was filled with its own peculiar beings, many of whom were hostile to the dead who wished to pass through it in the Boat of the Sun-god, which traversed it nightly. The god himself could only do this by uttering words of power. The Book of what is in the **Tuat** was supposed to contain these words of power; and copies of it were written on papyri, or cut on sarcophagi, so that their possessors or occupants might be able to recite them in case of need. The representations of the gods which accompanied the texts enabled the dead to recognize the several beings of the Other World when they met them, and to recite the appropriate words of power. On the rounded **head** of the sarcophagus the First Section of the **Tuat** is sculptured, and on the **foot** the Ninth Section; on the **right** hand side are the Second and Sixth Sections, and on the **left** are the Third and Eighth Sections (Bay 25, No. **923**). These Sections refer to the kingdoms of the dead of Thebes, Abydos, and Sats; the other six Sections were probably sculptured on the cover, which was destroyed in the eighteenth century; those relating to Memphis and Heliopolis are omitted.

Nectanebus I was succeeded by his son **Tchehrá** (Teôs, or Tachos), in whose reign the Persians led by **Artaxerxes II** made an attack upon Egypt, but failed to conquer it.

Teôs was succeeded by his son **Nekht-neb-f**, or **Nectanebus II**, in whose reign the Persians, under

**B.C. 358. Artaxerxes III**, once again obtained possession of the country. The reign of Nectanebus II, who was the **last native king** of Egypt, was on the whole peaceful and prosperous; he repaired many temples, and his name is found on buildings in all the great sanctuaries from Philae to Sebennytus in the Delta. The statues and stelae of the period are well-cut, and the work is tasteful and delicate. Among them may be mentioned: A granite **statue** of Nectanebus II (Bay 29, No. **924**); the two **intercolumnar slabs** on which are representations of the king kneeling and making an offering (Bay 27, No. **926**; Bay 28, No. **927**); and a small **gilded door** from the model of a shrine, on which the king is represented kneeling and making an offering (Table-case C, Fourth Egyptian Room).

The Persians, having succeeded in obtaining the supreme power once again, held it for a period of about eight years; but their rule was hateful to the Egyptians, and when **Alexander the Great** (born B.C. 356, died 324), who had defeated Darius III at the Battle of Issus, **B.C. 332**, arrived at Memphis, he was welcomed as the saviour of the country. He marched to the Oasis of Siwah (Jupiter Ammon) and entered the temple of Amen-Râ, and worshipped the god, who acknowledged him to be his son and therefore the rightful king of Egypt. Soon after, in B.C. 331, Alexander founded the city of Alexandria.

In the scramble for the provinces of Alexander's great Empire which took place at his death, Egypt fell to the share of one of his generals, Ptolemy Lagus, who administered the country in the name of Alexander's sons, **Philip Arrhidaeus** and **Alexander II** of Egypt, the former of whom never set foot in the country; the latter was brought thither as a child of six years, and was murdered when he was thirteen years old (B.C. 311); but in spite of these facts Ptolemy Lagus caused buildings to be erected in their names, and ruled the country as their loyal servant. To the period B.C. 332-306 belong the portion of a **clepsydra** inscribed with the name of **Alexander the Great** (Bay 29, No. **948**); the portion of a **clepsydra** inscribed with the name of **Philip Arrhidaeus** (Bay 29, No. **949**); and the **papyrus** of **Nes-Amsu**, containing the Book of Overthrowing Apep,

which is dated in the twelfth year of "Pharaoh Alexander, the son of Alexander," *i.e.*, Alexander II (No. 10,188). In the seventh year of his reign Alexander II restored to the temples of the city of Pe-Ṭep (Buto) the property which had been wrested from it by Xerxes the Great: a cast of the stele which commemorates this fact will be found in Bay 28, No. 950.

## CHAPTER XIII.

## THE PTOLEMAÏC PERIOD.

Under the capable rule of the earlier Ptolemies, Egypt became prosperous and powerful, and in the reign of Philadelphus she was the wealthiest country in the world. Though they and their court were Greeks and spoke Greek, the language of the priesthood and people was Egyptian, and the native religion of the country remained practically unchanged. As time went on, however, Greek became more and more the official language, and Egyptian was only used officially for religious purposes. The Ptolemies worshipped the Egyptian gods, offered up sacrifices to them, and rebuilt and endowed many of their temples, *e.g.*, at Denderah, Edfû, Esna, Philae, Dakkah, etc. They adopted Egyptian names and titles, married their sisters and nieces, and in every way they adopted the habits of Egyptian Pharaohs; many were crowned with all the ancient rites and ceremonies at Memphis. They did not, however, permit the priests to interfere in the government of the country, which was administered on Greek lines, and though at times their power was skilfully disguised, it was nevertheless ubiquitous and effective. The revenues which they drew from Egypt were very large, and no other monarchs in the world at that time possessed such vast wealth as the Ptolemies. This was due to the encouragement which they gave to commercial enterprises of every kind, and to the freedom to trade which was enjoyed by the Jews, who had settled in large numbers not only in Alexandria, but also in the rich provinces of the Fayyûm, and in the Thebaid, and in Syene.

**Ptolemy I, Soter I, B.C. 304**, founded the **Alexandrian Library and Museum**, settled a number of Jews in Alexandria, and introduced the worship of the god Hades, who was henceforth known in Egypt as **Serapis**, *i.e.*, Āsār-Hāpi, or Osiris-Apis. (See Wall-cases 176-181, Fourth Egyptian Room.) For a relief and an inscription from his buildings at Terenouthis, see Bay 25, Nos. 951, 952.

**Ptolemy II, Philadelphus, B.C. 287 or 286**, founded the cities of Berenice Troglodytica, on the Red Sea, and Arsinoë







Relief with figures of Ptolemy II, Philadelphus, and Queen Arsinoë, about B.C. 260.  
[Southern Egyptian Gallery, Bay 25, No. 953.]

in the Fayyûm, and built the famous **Pharos**, or lighthouse, at Alexandria, one of the seven wonders of the world. In his reign the priest **Manetho** wrote a History of Egypt, of which only the King List is extant, and the famous Greek version of the Old Testament, known as the **Septuagint**, was compiled. He added largely to the Alexandrian Library, which is said at that time to have contained 400,000 works. For stelae, sculptured with reliefs in which Ptolemy II and Queen **Arsinoë** are represented making offerings to the



Stele sculptured with a scene representing Ptolemy II, Philadelphus, making offerings to Amsu, or Menu, Uatchet, etc., about B.C. 260. [Southern Egyptian Gallery, Bay 25, No. 954.]

gods, see Bay 25, Nos. 953-955 (see **Plate XLVIII**); a portion of a royal edict is in Bay 28, No. 956.

**Ptolemy III, Euergetes I, B.C. 246**, conquered the greater portion of Western Asia. He was a patron of the arts and learning, and he repaired and rebuilt many of the ancient temples. To commemorate his victories and the benefits

which he conferred on Egypt, the priesthood assembled at Canopus in the ninth year of his reign, and passed a Decree conferring special honours on the king and his queen **Berenice**. It was ordered that the Decree be cut in the Greek and Egyptian languages on stelae to be set up in the most prominent places in temples of the first, second, and third class throughout Egypt, in order that all men might read of the king's bounty. The Egyptian version was inscribed in two kinds of writing, viz., in hieroglyphics and in demotic. The Decree also ordered that one day be added to the calendar every fourth year, thus anticipating the **leap-year** of modern times. For a cast of the **Decree of Canopus** see Bay 28, No. 957. Ptolemy III began to build the temple of **Edfû** (see **Plate XLIX**), B.C. 237, which was finished by Ptolemy XI, B.C. 57. Objects inscribed with his name are not common. (For a **gold ring** which was made in his reign see Table-case J, Fourth Egyptian Room.)

**Ptolemy IV, Philopator I, B.C. 222 or 221**, added a hall to the temple which the Nubian king, **Ergamenes**, built at Dakkah, and dedicated a temple to Homer. He defeated Antiochus the Great at the Battle of Raphia, but did nothing further to break his power. He organized **elephant hunts** in the Sûdân, and transported the animals by sea to Egypt for military purposes; a Greek inscription set up by Alexandros, general of the elephant hunts of Ptolemy IV, is in Bay 26, No. 958.

**Ptolemy V, Epiphanes, B.C. 205**, was a great benefactor of the temples of Egypt; and to mark their gratitude to him the priests of all Egypt met in solemn assembly at Memphis in the ninth year of his reign, and passed a Decree ordering that increased honours be paid to the king and his ancestors, that a statue of him be set up in each of the temples, and that a copy of the Decree, inscribed upon a stone stele, in hieroglyphic, demotic and Greek writing, be likewise set up in each temple of the first, second, and third class throughout Egypt. This Decree was duly carried out, for portions of three or four stelae, inscribed with the text of it, have been discovered. Most important of all is the stele which was found by M. Boussard in 1798, which, because it was dug up near Rosetta, is commonly known as the **Rosetta Stone** (see No. 960, Southern Egyptian Gallery). A special interest attaches to this monument, for from it **Thomas Young**, in 1816-1818, deduced the values of several letters of the Egyptian alphabet, and succeeded in reading the name of **Ptolemy**. Next with the help of this text and of an obelisk from Philae, the

(See page 270.)

PLATE XLIX.



View of the Temple of Edfú, taken from the top of the pylon. The temple was begun B.C. 237 and finished B.C. 57, and its construction occupied 180 years, 3 months, and 14 days.







Granite monolithic shrine dedicated to the goddess Isis of Philae by  
 Ptolemy IX (?), Euergetes II, B.C. 147-117.  
 [Southern Egyptian Gallery, Bay 30, No. 962.]

Frenchman **Champollion** read the name Cleopatra, and formulated a correct system of Egyptian decipherment. (For details see page 41 ff.) During the reign of Ptolemy V, the Egyptians invoked the protection of Rome.

**Ptolemy VI, Eupator**, died the year he became king. During the reign of **Ptolemy VII, Philometor** (B.C. 173), the Jews were permitted to build a temple at Onion, Onias being high-priest. (For a stele on which are sculptured figures



Head of a statue of one of the Ptolemies, about B.C. 300.  
[Southern Egyptian Gallery, Bay 27, No. 947.]

of Ptolemy VII and the two Queens Cleopatra, see Bay 27, No. 961.) **Ptolemy VIII** was murdered. **Ptolemy IX, Euergetes II, B.C. 147-117**, finished the temple of Edfū, and repaired many temples both in Egypt and Nubia. From one of these came the fine monolithic **granite shrine** (see **Plate L**) in which a sacred bird or animal was kept (Bay 30,



No. 962). It was found lying on its side among the ruins of a Coptic church on the Island of Philae; it had been utilized by the builders of the church as the base of a Christian altar. **Ptolemy X, B.C. 117**, conferred great benefits on the temples of the First Cataract (see Bay 29, No. 963); **Ptolemy XI** and **Ptolemy XII** were killed in B.C. 87 and 81 respectively; **Ptolemy XIII, B.C. 80-51**, began to build the temples of **Denderah and Esna**; **Ptolemy XIV, B.C. 51**, and his sister **Cleopatra** were left by their father, **Ptolemy XIII**, under the guardianship of the Roman Senate, and **Pompey** was made their guardian. After the battle of Pharsalia, Pompey fled to Egypt, and was murdered at the instance of **Ptolemy XIV**, who had banished his wife **Cleopatra**. In B.C. 48, **Julius Caesar** landed in Egypt, defeated **Ptolemy**, who was drowned, and reinstated **Cleopatra**. **Ptolemy XV** was appointed co-regent; but he was murdered by **Cleopatra's** orders in B.C. 45, and **Ptolemy XVI, Caesarion**, son of **Julius Caesar** and **Cleopatra**, was named co-regent in his stead. After the defeat of **Antony** by **Octavianus** and the death of **Antony** and **Cleopatra**, **Egypt became a Roman Province, B.C. 30**.

The Egyptian antiquities of the Ptolemaic Period in the British Museum consist chiefly of **Stelae** inscribed with funerary texts; they are comparatively small in size, and are painted in bright colours. The reliefs, in which the figures of the gods are represented, are delicately cut, and the hieroglyphics have the slender form which is one of the chief characteristics of the inscriptions of the period. The texts often contain the ages of the deceased persons, and details concerning the length of time occupied in the process of mummification, which are wholly wanting in the funerary monuments of an earlier period. Among the gods mentioned on the stelae is **Serapis**, who represents a fusion of the old Egyptian gods, **Osiris** and **Apis**. (For figures of this god in terra-cotta see Table-case M in the Fourth Egyptian Room.) The **stone coffins** of the period are in the form of a mummy, and are usually carefully cut and finished. We have already seen that two important edicts of the priests of **Memphis** and **Canopus** were cut on stelae in two forms of Egyptian writing, viz., hieroglyphic and demotic, and in Greek; there are also several examples of funerary monuments in the British Museum in which the hieroglyphic text is followed by a rendering in demotic and Greek. In the case of small objects, *e.g.*, mummy labels, the inscriptions are in demotic and Greek only.

Among the noteworthy monuments of this period are: A statue of the goddess **Isis**, holding before her a figure of **Osiris**,

whom she protects with her wings, dedicated to the goddess by one **Shashanq** (Bay 28, No. 964); massive green **granite beetle**, symbol of Kheperâ, the self-produced god, the creator of the universe, and the type of resurrection (Central Saloon, No. 965); stone **serpent**, with the bust of a woman (Bay 32, No. 966); green **basalt coffin** of the lady **Ānkhēt** (Bay 29, No. 967) and the **limestone coffin** of **Hes-Petān-Ast** (Bay 26, No. 968); limestone **window** from the clerestory of the temple of



Limestone window with mullions in the form of pillars with Hathor-headed capitals. From the temple at Denderah.

[Southern Egyptian Gallery, Bay 25, No. 972.]

Ptolemaic Period.

Denderah (Bay 25, No. 972); and a marble **sun-dial** from Alexandria (Bay 29, No. 976). An interesting group of stelae, with demotic inscriptions, is exhibited in Bay 27 (Nos. 983-990); and in Bay 29 (No. 994) is the stele of **Euonymos**, with an inscription in Greek and demotic. Among the stelae which give the ages of deceased persons may be noted those of **Her-ābu**, a priest of king Sahu-Rā (?), who lived fifty years, seven months, and five days (Bay 30, No. 995); **Tashermut**,

a priestess who died aged ninety-seven years (Bay 27, No. 996); and **Berenice** (?) who died aged sixty-four years, eight months, and twenty-six days (Bay 29, No. 998).

Of all the stelae of this period the most interesting is that of the lady **That-I-em-hetep**, who belonged to a family that reckoned among its members several princes of Memphis and high priests of Ptah (Bay 29, No. 1027). She was born in the ninth year of the reign of Ptolemy XIII, about B.C. 71, and when fourteen years old she was married to her half-brother, the priest **P-shere-en-Ptah** (see his stele in Bay 27, No. 1026). During the first twelve years of her married life she gave birth to three daughters, but no son, which caused her husband great grief. She and her husband prayed to the god I-em-hetep, the son of Ptah, for a son, and the god, appearing to P-shere-en-Ptah in a dream, promised to grant his prayer if he carried out certain works in connexion with the temple. When the priest awoke he caused the works to be taken in hand, and soon after they were completed his wife gave birth to a son who was named I-em-hetep, and surnamed **Peṭā-Bast** (see his stele in Bay 27, No. 1030). Four years afterwards That-I-em-hetep died, and was buried with due ceremony by her husband, whom she addresses thus: "O my brother, my husband, my friend, "the Ur-kherp-ḥem (*i.e.*, high priest of Memphis), cease not to "drink, to eat, to be drunken, and to marry wives, and to enjoy "thyself, and to follow the desire of thy heart by day and "by night; and let not sorrow or sadness find a place in "thy heart during all the years which thou shalt live "upon earth. Amenti (*i.e.*, the land of the dead) is the land "of stupor and darkness, and a place of oppression for those "who are therein. The august ones sleep in their mummied "forms; they cannot awake to see their brethren, they cannot "look upon their fathers and mothers, and they are unmindful "of wives and children. The living water which the earth "hath for its dwellers is stagnant water for me . . . . I no "longer know where I am, now that I have arrived in this "valley [of the dead]. Would that I had water to drink from "a running stream, and one to say to me, 'Remove not thy "pitcher from the stream'! O that my face were turned "towards the north wind on the river bank that the coolness "thereof might quiet the anguish which is in my heart!

"He whose name is Universal Death calleth everyone to "him; and they come unto him with quaking hearts, and they "are terrified through their fear of him. With him is no "distinction made between gods and men, and the great are "even as the little in his sight. He showeth no favour to those

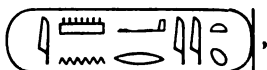
“who long for him ; for he carrieth away the babe from his mother, as well as the aged man. As he goeth about on his way, all men fear him, and, though all make supplication before him, he turneth not his face towards them. Entreaty reacheth not unto him, for he will not hearken unto him that maketh supplication, and him who presenteth unto him offerings and funerary, he will not regard.”

The ideas expressed in the above extract have their origin in the materialism which found its way into Egypt under the rule of the Ptolemies.

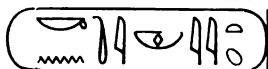
## THE ROMAN PERIOD.

Egypt, having become a province of the Roman Empire on the death of Cleopatra, B.C. 30, was forthwith placed under the rule of a Prefect, and administered like any other Roman Province. Under the strict but just rule of her new masters Egypt prospered, for trade flourished, and life and property were, on the whole, well protected by the laws of Rome. Reference has already been made (see page 255) to the Nubian kingdom founded by Piānkhi, who made Napata his capital ; it must also be noted that at the same period, between B.C. 500 and the end of the Ptolemaic rule, a second Nubian kingdom was founded by some unknown Sûdānī chief on the Island of Meroë, with a capital at Meroë, on the Nile, about 50 miles south of its junction with the Atbara. When the Romans began to rule over Egypt the **Meroitic Kingdom** was in a flourishing state, and the authority of its sovereign, who appears to have been **Queen Amentārit**<sup>1</sup> (having also the title **Candace**, which was common to all the Queens of Meroë), probably extended northwards as far as the First Cataract. In B.C. 29 Candace made a treaty with **Cornelius Gallus**, the first prefect of Egypt ; but, five years later, when **Ælius Gallus** was prefect, she invaded Egyptian territory and slew the Roman garrisons of Philae and Syene. In revenge the Romans invaded Nubia and marched to

<sup>1</sup> The hieroglyphic form of her prenomē is



and her nomen was **Kenthahebit**



whence, probably, the title **Candace** is derived. Her tomb is at Meroë (Northern Group of Pyramids, No. 1).

Napata, which they sacked and burned; and Candace was forced to submit. From that time onward little is heard of the Kingdom of Meroë; but the pyramids which still stand near Meroë prove that the Nubians observed the old Egyptian customs in connexion with the burial of their dead in chambers under the ground. They offered sacrifices to Osiris, Isis, Nephthys, Anubis, and other gods of the cycle of Osiris, and recited the ancient formulas, which are also written in hieroglyphics on the walls of the funerary chapels; and in some instances they reproduced on the walls whole scenes, *e.g.*, the Weighing of the Heart, and the Pylons of the Other World,



The building at Philae commonly known as "Pharaoh's Bed."  
Roman Period.

from Ptolemaic copies of the Book of the Dead, as for example, on the sandstone **relief from a pyramid chapel at Meroë** which is exhibited in Bay 31, No. 1049. On the right **Queen Candace** is seated, her consort by her side, holding symbols of sovereignty, her feet resting on representatives of conquered tribes. Immediately in front of the large figure of the queen we see her pouring out libations to Osiris, and round about her are vases of wine, beer, unguents, bulls for sacrifice, etc., for the funerary feast. In her company are priests, officials, relatives, and others, who bear offerings, palm branches, etc. This relief was originally coloured red. Also may be mentioned



Napata,  
forced to  
the King  
near Mer  
customs  
under th  
Nephthy  
recited t  
glyphics  
instances  
Weighi



... of a name — for goddess, etc., and the restoration  
of the Egyptian Hieroglyphs, about A.D. 20,  
[Bibliothèque Nationale, Paris, No. 255.]







Tablet recording the setting up of a statue to the goddess Mut, and the restoration of certain buildings by the Emperor Tiberius Caesar, about A.D. 20.  
[Southern Egyptian Gallery, Bay 29, No. 1053.]





Tablet recording the restoration of the temple of Mut by the Emperor Tiberius  
Caesar, about A. D. 20.  
[Southern Egyptian Gallery, Bay 27, No. 1052.]

the two **altars** with **Meroitic Inscriptions** exhibited in Bay 30, Nos. **1050, 1051**. The Meroitic character has not yet been deciphered.

Nearly all the Roman emperors from Tiberius (A.D. 14) to Decius (A.D. 249) adopted Egyptian names and titles, and caused their names to be written within cartouches like those of the Pharaohs. The stele in Bay 27 (No. **1052**) states that **Tiberius** rebuilt portions of the temple of Mut at Thebes (see **Plate LI**); and another stele (Bay 29, No. **1053**) refers to the setting up by him of a statue of the goddess Mut, and the re-endowment of the portion of the temple wherein it stood (see **Plate LII**). In the reign of **Nero** (A.D. 54-69) two centurions sent into the Súdân to report on the general condition of the country reached the marshes near Shâmbi, about 700 miles south of Khartûm. Tradition asserts that **Christianity** was preached in Alexandria towards the close of his reign, and that **St. Mark** arrived in that city, A.D. 69. To this period belongs stele No. **1057** (Bay 32), which was set up to mark the gratitude of the Egyptians to Nero for appointing F. Claudius Balbillus, prefect of Egypt. **Hadrian** visited Egypt twice, and founded the city of Antinoopolis in memory of his friend Antinous who was drowned in the Nile; when at Thebes he went with the Empress Sabina to view the **Colossi** (see **Plate XXXIII**). **Marcus Aurelius** (A.D. 161-180) was a just ruler and favoured Christianity in Egypt; in his reign the walls which surrounded the Sphinx at Gizah were repaired (see stele, No. **1058**, Bay 32). **Septimius Severus** (A.D. 196) issued an edict against the Christians in Egypt, and his successor, **Caracalla** (A.D. 211), encouraged the pagan Egyptians and favoured their religion. **Decius** (A.D. 249) made a systematic attempt to destroy the Christians, and every person was called upon to offer sacrifice to the gods, or suffer death. In the reign of **Diocletian** (A.D. 284), the **Blemmyes**, a confederation of tribes who lived in the Eastern Súdân, became so powerful that they compelled the Roman garrisons to withdraw from the **Dodekaschoinos**,<sup>1</sup> and the emperor was obliged to hire the **Nobadae**, or tribes of the Western Desert, to keep them in check. He also agreed to pay the Blemmyes a fixed annual sum to refrain from raiding Roman territory in Egypt, and built a temple at Elephantine wherein representatives of all the peoples concerned might swear to observe the covenant in the presence of their respective gods. Diocletian in fact abandoned

<sup>1</sup> *I.e.*, the portion of the Nile Valley between Syene and Hierasykaminos, which was 12 *schoeni* (hence the name), or 70 miles, in length.

the Sôdân. In 304 he issued a savage edict against the **Christians** in Egypt, and the persecution which followed it was marked with ferocious cruelty. Many thousands of Egyptians fled to the desert monasteries to avoid conscription, and embraced Christianity. From one of his buildings on the Island of Philae comes the stone bearing the names of Diocletian and **Constantine** (A.D. 324) (No. 1059, Bay 26).

In 378 **Theodosius the Great** proclaimed Christianity the religion of his Empire, and many temples in Lower Egypt were turned at once into churches; but the ancient Egyptian gods were worshipped as usual in Upper Egypt. **Marcianus** (A.D. 450-457) invaded Nubia and punished the Blemmyes and Nobadae for raiding Roman territory; they paid a huge fine, gave hostages for their future good behaviour, and made an agreement to keep the peace for one hundred years. In return they stipulated that they should be allowed to make pilgrimages annually to Philae, and to borrow the statue of Isis from time to time, so that they might take it about the country, and give the people the opportunity of invoking the protection and blessing of the goddess. In the first half of the sixth century the Nubians **embraced Christianity**, and **Silko**, king of the Nobadae, founded a kingdom having its capital at Dongola. During the reign of **Justinian** (A.D. 527-565) the hundred years' truce came to an end, and the Blemmyes and Nobadae again began to give trouble. Justinian, believing that the cause of the revolt was the annual pilgrimage to Philae, sent his officer Narses thither, with strict orders to close the temples of Isis. Narses threw the priests of Isis into prison, confiscated the revenues of the goddess, and carried off the statues of the gods of Philae to Constantinople.

In the reign of **Heraclius** the Persians, under Chosroës, invaded Egypt (A.D. 619), which they held for ten years. Owing to the desertion from the Persians of the Arab tribes, who had now attached themselves to the victorious troops of **Muhammad the Prophet** (born at Mekkah, Aug. 20, A.D. 570, died in June, 632), Heraclius was able to attack the Persians, in Syria, and defeating them became master of Egypt once more. In 640 **Amr Ibn al-Âsi**, the general of the Khalifa Omar, conquered Egypt, and thus the country became a province of the newly-founded Arab Empire.

During the rule of the Romans, which lasted from B.C. 30 to A.D. 640, the Greek language entirely superseded Egyptian for official purposes, and it was also usually employed in the funerary inscriptions. Interesting examples are the stele of

**Politta**, inscribed with a metrical text (Bay 26, No. 1083), and the stele of **Artemidorus** (Bay 26, No. 1084). On the **pillar altar** (Bay 31, No. 1086) is a dedication in Greek to the god Serapis of the city of Canopus; and on the square sandstone slab (Bay 26, No. 1087) is a very interesting but difficult text recording the cleansing and restoration of some public building near the town of Kom Ombo in Upper Egypt, whilst Gabriel was Duke of the Thebaid. Other interesting inscriptions in Greek are found in **ostraka**, or potsherds, many of which are dated in the reigns of Claudius,



Sepulchral tablet sculptured with figures of doves,  
pillars, leaf patterns, etc.

[Southern Egyptian Gallery, Bay 30, No. 1156.]

Nero, Vespasian, Trajan, Antoninus, Sabinus, Pertinax, etc., will be found exhibited in Table-case C in the Third Egyptian Room. During the early centuries of Roman rule the Egyptians continued to mummify their dead, and to bury them with the ancient rites and ceremonies. The use of the funerary stele or tablet continued down to the fourth century A.D.; but the gods represented on them appeared in different forms, and Greek or demotic took the place of hieroglyphics. In the region about Thebes and to the south of that city the cult of Osiris and Isis continued until about A.D. 560, and a simple system of mummification was practised in connexion with the worship of the dead.

The most important event during the rule of the Romans was the **introduction of Christianity by St. Mark the Apostle**, who, according to tradition, preached the Gospel

in Alexandria about A.D. 69. The knowledge of the new religion spread rapidly, and converts multiplied and, though no direct proof is forthcoming at present, there is reason to think that before the middle of the second century an account of the life of Christ and His words and works existed in the Egyptian tongue. Men who had embraced Christianity retired into the desert to lead a life of austerity and contemplation, among whom may be mentioned **Frontonius**, who collected seventy disciples, and withdrew to the Nitrian Desert between A.D. 138 and 161, and **Paul the Anchorite**, who died about A.D. 250, aged 113 years. The life and teaching of **Anthony**, born 250, died 355, induced thousands to become monks. **Pachomius**, in 320, systematized monasticism, but he required the recluses to work for their living whilst they cultivated spiritual excellences. Women as well as men flocked to the desert, and **nunneries** existed in many places in Egypt. The number of such recluses was great; at Nitria alone there were 5,000 monks, and, in addition, 600 lived solitary lives in the neighbouring desert. At Oxyrhynchus there were 10,000 monks, and the bishop had charge of 20,000 nuns. In the monasteries of Nitria and Panopolis, and elsewhere, the Holy Scriptures were translated from Greek into Egyptian (*i.e.*, **Coptic**, see pages 35-39) and Syriac, and other Oriental languages; and copies of them were carried by monks and fugitive Christians into Nubia, and even into remote Abyssinia, by way of the Blue Nile. In the Oases of the Western Desert were numbers of Christians in the fourth and fifth centuries; wherever the monk went he took Christianity with him. Still, in spite of the spread of the new religion, the beliefs which the Egyptians had received from their pagan ancestors also flourished in Egypt for centuries after the preaching of St. Mark, and people of all classes clung to their amulets, and words of power, and magical ceremonies, even after they had embraced Christianity. For a very long time the **Cross** was regarded as an amulet possessing the greatest magical power possible, and the **Name** of Christ was held to be the greatest of all words of power.

The principal doctrine of the Egyptian Christians, or **Copts**, is that God the Father and Christ are of **one and the Same nature**; Arius held that God and Christ are only **similar in nature**, and was declared a heretic. The Copts are called **Monophysites**, because they believed, and still believe, that Christ is of one nature only, and **Jacobites** because their views as to the nature of Christ are identical

with those of one Jacob, a famous preacher of the Monophysite doctrine. The head of the Coptic Church is the **Patriarch**, who is chosen from among the monks of the Monastery of St. Anthony in the Red Sea Desert. The Copts attach great importance to **Baptism**, they face the East when praying, and they pray seven times a day. They make use of Confession, and keep five Fasts and seven Festivals. The Copts were persecuted severely in the reigns of Hadrian, Decius, Diocletian, and Julian the Apostate (A.D. 361), but the cruellest of the persecutions of the Roman emperors was that of Diocletian



Sepulchral tablet of Pléinós, a  
"reader."

[Southern Egyptian Gallery,  
Bay 32, No. 1145.]




Sepulchral tablet of David, an  
Egyptian Christian.

[Southern Egyptian Gallery,  
Bay 30, No. 1160.]

in 304. The Copts commemorated the sufferings of their community on this occasion by making the **Era of the Martyrs**, by which they date their documents, begin with the day of Diocletian's accession to the throne, *i.e.*, **August 29th, A.D. 284**. In the reign of Justinian the Copts split up into two great parties, *i.e.*, the **Melkites**, or Royalists, which included all those who were in the service of the Government, and the **Jacobites**, or ordinary inhabitants of the country; henceforward each party chose its own Patriarch. The



dissensions between them materially aided the Conquest of Egypt by the Arabs.

Side by side with Christianity there also sprang up in Egypt, under Roman rule, a number of sects to which the title "Gnostic" has been given. They derived many of their views and beliefs from the religion of the ancient Egyptians, and they admitted into their system many of the old gods, *e.g.*, Khnemu, Ptah, Rā, Āmen, Thoth, Osiris, etc. The founders of **Gnosticism**, a word derived from the Greek *gnosis*, "knowledge," claimed to possess a **superiority of knowledge** in respect of things divine and celestial, and they regarded the knowledge of God as the truest perfection of knowledge. The characteristic god of the Gnostics was **Abrasax**, or **Abrahas**, and he represented the ONE who embraced ALL within himself. They attributed magical properties to stones, which, when cut into certain forms, and inscribed with legends, or mystic names, words, and letters, afforded, they thought, protection against moral and physical evil. An unusually fine collection of **Gnostic Gems** and **Amulets** is exhibited in Table-case N, in the Fourth Egyptian Room: No. 1 speaks of the "Father of the World, the God in Three Forms"; No. 18 shows us the lion-headed serpent **Knoumis** and the mystic symbol ; No. 25 makes the Osiris-Christ to be Jah of the Hebrews, and also Alpha and Omega; Nos. 36, 37, and 44 have figures of **Abrahas** cut upon them; No. 87 mentions Solomon's Seal, No. 110, the six Archangels; and of peculiar interest are No. 231, engraved with a representation of the **Crucifixion**, and No. 469, engraved with a representation of the **Birth of Christ**.

## THE ARAB PERIOD.

A.D. 640-1517.

As the Arabs were materially assisted in their conquest of Egypt by the Copts, the new masters of the country treated the latter with great consideration for about 100 years; but, from A.D. 750 onwards, they persecuted their Christian subjects at intervals with great severity. The non-Christian inhabitants of the country embraced **Islam**, or the doctrine of Muḥammad the Prophet, and, with the religion of the Muslims, the knowledge of the Arabic language spread throughout Egypt. It gradually superseded Egyptian, or Coptic, and about the end of the twelfth century it became






Sepulchral tablet set up in memory of Apa Pahomo, the head of a monastic settlement.  
Saint Victor, and on the left a figure of Saint Apakene.  
[Southern Egyptian Gallery, Bay 30, No. 1103.]

On the right is a figure of  
VIIth to Xth century, A.D.

the common language of the country, Coptic ceasing to be spoken except in monasteries and remote villages. In 642 the Arabs, under Abd-Allah bin Sa'd, occupied the Egyptian Sûdân, and ten years later they marched to Dongola, destroyed the church and the town, and levied an annual tribute, or **Bakt**, consisting of 360 or 365 men upon the Nubians, which was paid with more or less regularity for nearly 500 years. On several occasions the Arabs invited the Christians of Nubia to embrace Islâm, but the latter steadily rejected the offer, paid their tribute, and continued to worship God according to the teachings of their Jacobite priests, who were appointed to their office by the Patriarch of Alexandria. Many hundreds of churches were built in the Sûdân between A.D. 540, when the Christian religion was established by Silko, king of the Nobadae, and 1450, when the Christian kingdom of Alwa, on the Blue Nile, was destroyed. During the greater part of these 900 years the Liturgy was recited in Greek, and the services were conducted after the manner laid down by the spiritual authorities in Alexandria. Certain Books of the Bible and various Offices were translated into **Nûbi**, the language of the country; but of these few remains are extant.

In Egypt the Copts founded and maintained many monasteries, and built many churches; and from these come two remarkable series of monuments, inscribed in Greek and Coptic, which are exhibited in **Bays 28, 30, and 32** of the Southern Egyptian Gallery. The greater number of them belong to the period between 600 and 1000 A.D., and among them may be noted:—The stele of **Isos** (?), inscribed in Greek with a prayer to the "God of Spirits" (Bay 26, No. 1094); the stele of **Paḥomo** (see **Plate LIII**), the father of a monastic settlement, with figures of the military saints **Apakene** and **Victor** (Bay 30, No. 1103); the **apse** from the shrine of a saint, on which are sculptured vine branches, with doves seated on them, and figures of flowers, shells, fish, etc.: a very interesting object (Bay 32, No. 1104); the stele of **John the Deacon**, inscribed with a **lament** on the bitterness of death (Bay 30, No. 1105); an **altar slab** from a church (Bay 32, No. 1106); three stelae, inscribed with **invocations** to saints (Bays 30, 32, Nos. 1107-1109); **apse** from a shrine of a saint from a church at Philae (Bay 30, No. 1113); and a group of stelae commemorating the holy women **Hélené**, daughter of Peter, deacon and steward of the Church of St. John, in Esna, in Upper Egypt (Bay 30, No. 1115), **Sara**, **Rachel**, **Teucharis**, **Trois**, and **Rebecca**

(Bay 32, Nos. **1116–1120**). Many of the sepulchral stelae are richly sculptured with pediments of shrines, pillars with elaborate carvings, figures of doves, and everywhere are prominent the **cross**, which is assumed to be identical with the *ānkh* , the old Egyptian symbol of “life,” and the **crown**.

On several of them also are seen Alpha and Omega, **Α Ω**. The most elaborately decorated stele is that which was set up for the child **Mary** in the old church at Ṣûhâḳ. The



Sepulchral tablet of Abraam, the  
“perfect monk.”

[Southern Egyptian Gallery,  
Bay 30, No. 1136.]



Sepulchral tablet of Rachel, a Christian  
lady.

[Southern Egyptian Gallery,  
Bay 32, No. 1117.]

design is good, the cutting excellent, and it is one of the finest examples extant of this class of monument (Bay 32, No. **1123**).<sup>1</sup> A very interesting group of **Coptic documents**, consisting of affidavits, letters, invoices, contracts, extracts from the Scriptures and from liturgies, hymns, etc., is exhibited

<sup>1</sup> Copies and translations of most of the Greek and Coptic inscriptions have been published by the Trustees of the British Museum in “**Coptic and Greek Texts of the Christian Period from Ostraka, Stelae, etc., in the British Museum.**” With 100 plates. 1905. Foolsap. 42.

in Table-case M in the Fourth Egyptian Room. In division 4 of the same case is a good collection of **Coptic crosses**, pendants with figures of St. George, etc., from Panopolis. Several very fine examples of **linenwork** from Coptic graves and churches will be found in Table-cases E and J in the Third Egyptian Room, and a handsome **bier cloth** in Wall-cases 70 and 71, in the Second Egyptian Room.

Soon after the Arabs had conquered Egypt, they found it necessary to keep a strong garrison at Syene, the modern Aswân. In order to relieve the soldiers of the garrison from the duty of a pilgrimage to Mekkah, an order was issued from Fostât, the first Arab capital in Egypt, near Old Cairo, that a pilgrimage to Aswân counted as a pilgrimage to Mekkah; hence for some two or three hundred years Aswân was regarded as a holy place, and pious Muslims were brought there from all parts to be buried. A collection of **gravestones inscribed in Kûfi**, or Kufic, a form of Arabic writing, from the old Muḥammadan cemetery at Aswân, is exhibited in the Second Northern Gallery (Wall-cases 52-54). The oldest example is that of Azhar, son of Abd as-Salâm, who died in the year of the Hejira 252 = A.D. 866.

The Arab dynasties which ruled Egypt and the Sûdân between 656 and 1517 are as follows:—

<b>‘Omayyad Khalīfas</b> <sup>1</sup>	A.D. 661-750.
<b>‘Abbāsīd Khalīfas</b>	„ 750-868.
<b>Tūlūnīd Khalīfas</b>	„ 868-913.
<b>Faṭīmīd Khalīfas</b>	„ 913-1193.
<b>Ayyūbīd Khalīfas</b>	„ 1193-1249.
<b>Baḥrite Mamlūks</b>	„ 1249-1382.
<b>Circassian Mamlūks</b> <sup>2</sup>	„ 1382-1517.

The Arab domination came to an end in 1517, when Selim, sultân of Turkey, conquered the country, and **Egypt became a Turkish Province**, or Pashalik.

<sup>1</sup> The word *Khalīfa* means “successor,” *i.e.*, of the Prophet.

<sup>2</sup> The word *Mamlūk* means “slave.”

# A LIST OF THE PRINCIPAL KINGS OF EGYPT.

## PREDYNASTIC PERIOD.

### Kings of Lower Egypt.

- |                |                                  |
|----------------|----------------------------------|
| 1 . . . . . u. | 6 Neheb.                         |
| 2 Seka.        | 7 Uatch-nār, or Uatch-Ānt.       |
| 3 Khaâu.       | 8 Mekha.                         |
| 4 Tâu.         | 9 . . . . . a. [10 ff. wanting]. |
| 5 Thesh.       |                                  |

## DYNASTIC PERIOD.

### First Dynasty.

B.C. 4400.

Menà (Menes).

Tetà.

Āteth.

Ata.

Semti (Ṭen).

Merpeba (Āt-áb).

Hu (Smerkha).

Sen (or, Qebh).

### Second Dynasty.

B.C. 4133.

Neterbairu, or Betchau, or  
Besh.

Hetep-sekhemui.

Kakau.

Baenneter.

Uatchnes.

Peräbsen.

Sent.

Neferka-Rā.

Neferka-Seker.

Hetchefa.

### Third Dynasty.

B.C. 3966.

Sanekht.

Bebi (Tchatchai).

Nebka-Rā.

Tcheser.

Teta (Hen-nekht).

Setches.

Neferka-Rā Hūni.

### Fourth Dynasty.

B.C. 3733.

Seneferu.

Shaāru.

Khufu (Cheops).

Ṭetf-Rā.

Khāf-Rā (Chephren).  
 Menkau-Rā (Mykerinos).  
 Shepseskaf.  
 Sebekka-Rā.  
 I-em-ḥetep.

### Fifth Dynasty.

B.C. 3566.

Userkaf.  
 Sahu-Rā.  
 Neferārika-Rā.  
 Shepseska-Rā.  
 Khānefer-Rā.  
 Useren-Rā Ān.  
 Menkau-Ḥeru.  
 Ṭṭka-Rā Āssā.  
 Unās.

### Sixth Dynasty.

B.C. 3330.

Tetā.  
 Userka-Rā Āti.  
 Pepi I.  
 Meren-Rā I.  
 Pepi II.  
 Meren-Rā II.

### Eleventh Dynasty.

B.C. 2600.

Āntef, the Erpā.  
 Āntef Uah ānkh.  
 Āntef Nekht-neb-ṭep-nefer.  
 Menthu-ḥetep I.  
 Menthu-ḥetep II.  
 Menthu-ḥetep III.  
 Menthu-ḥetep IV.  
 Menthu-ḥetep V.  
 Menthu-ḥetep VI.  
 Menthu-ḥetep VII.

### Twelfth Dynasty.

B.C. 2466.

Āmenemhāt I.  
 Usertsen I.  
 Āmenemhāt II.  
 Usertsen II.  
 Usertsen III.  
 Āmenemhāt III.  
 Her.  
 Āmenemhāt IV.  
 Usertsen IV.  
 Sebek-neferu-Rā.

### Eighteenth Dynasty.

Āāhmes I	} B.C. 1600.
Āmen-ḥetep I	
Thothmes I	} B.C. 1550.
Thothmes II	
Hātshepset	
Thothmes III	
Āmen-ḥetep II, B.C. 1500.	
Thothmes IV	} B.C. 1450.
Āmen-ḥetep III	
Āmen-ḥetep IV	} B.C. 1400.
(or Khu-en-Āten)	
Tutānkh-Āmen	
Āi	
Ḥeruemḥeb	

### Nineteenth Dynasty.

Rameses I	} B.C. 1350.
Seti I	
Rameses II, B.C. 1330.	
Meren-Ptah.	
Āmenmeses, B.C. 1250.	
Sa-Ptah.	
Seti II.	
Ārsu, the Syrian.	



**Twentieth Dynasty.**

Set-nekht.  
 Rameses III, B.C. 1200.  
 Rameses IV.  
 Rameses V.  
 Rameses VI.  
 Rameses VII.  
 Rameses VIII.  
 Rameses IX.  
 Rameses X, B.C. 1133.  
 Rameses XI.  
 Rameses XII.

**Twenty-first Dynasty.**

B.C. 1100.

*At Tanis.*

Nes-Ba-neb-Ṭetṭet.  
 Pasebkhānut I.  
 Amen-em-āpt.  
 Sa-Āmen.  
 Pasebkhānut II.

*At Thebes.*

Her-Heru.  
 Pāīnkh.  
 Pai-Netchem I.  
 Men-kheper-Rā.  
 Pai-Netchem II.

**Twenty-second Dynasty.**

B.C. 966.

[Buiu-uaua, the founder.]

Shashanq I (Shishak).  
 Uasarken I.  
 Thekeleth I.  
 Uasarken II.  
 Shashanq II.  
 Thekeleth II.  
 Uasarken III.  
 Thekeleth III.  
 Shashanq III.  
 Pamāi.  
 Shashanq IV.

**Twenty-third Dynasty.**

B.C. 750.

Petā-Bast.  
 Uasarken IV.  
 Tafnekht I.

**Twenty-fourth Dynasty.**

B.C. 733.

Bocchoris.  
 Tafnekht II.

**Twenty-fifth Dynasty.**

B.C. 700.

Kashta.  
 Pāīnkh.  
 Shabaka (Sabaco).  
 Shabataka.  
 Taharqa (Tirhākāh).  
 Tanuath-Āmen.

**Twenty-sixth Dynasty.**

B.C. 666.

Psemthek I (Psammetichus).  
 Nekau (Necho).  
 Psemthek II.  
 Uahāb-Rā (Hophra).  
 Aāhmes II (Amasis).  
 Psemthek III.

**Twenty-seventh Dynasty.**

B.C. 527.

Cambyses.  
 Darius I (Hystaspes.)  
 Xerxes I.  
 Artaxerxes.  
 Darius II.

**Twenty-eighth Dynasty.**

Amyrtaios.

**Twenty-ninth Dynasty.**

B.C. 399.

Naifāarut.

Haker.

Psamut.

**Thirtieth Dynasty.**

B.C. 378.

Nekht - Heru - heb (Nekta-  
nebês).

Tchehrâ (Teôs).

Nekht-nebf (Nektanebos).

**Thirty-first Dynasty.**

Darius III, B.C. 336.

**Macedonians.**

B.C. 340.

Alexander the Great.

Philip Arrhidaeus.

Alexander II.

**Ptolemies.**

B.C. 305-30.

Ptolemy I.

Ptolemy II.

Ptolemy III.

Ptolemy IV.

Ptolemy V.

Ptolemy VI.

Ptolemy VII.

Ptolemy VIII.

Ptolemy IX.

Ptolemy X.

Ptolemy XI.

Ptolemy XII.

Ptolemy XIII. }

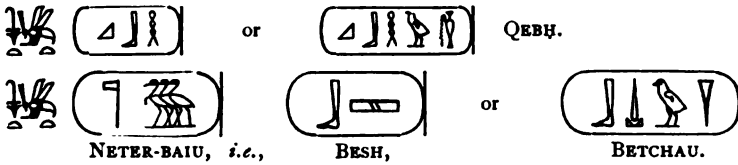
Cleopatra. }

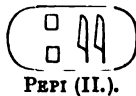
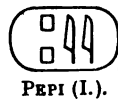
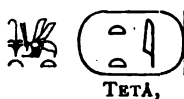
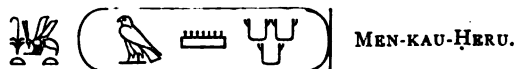
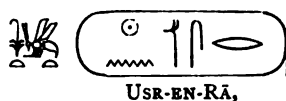
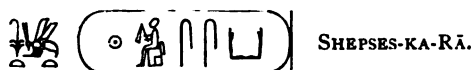
Ptolemy XIV.

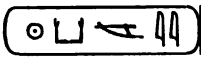
Ptolemy XV.

Ptolemy XVI.

# CARTOUCHES OF THE PRINCIPAL KINGS OF EGYPT.







RĀ-KA-MERĪ.



ERPĀ

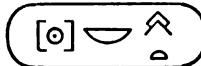


HĀ



ĀNTEF-Ā.

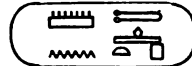
The ERPĀ and HĀ, ĀNTEF-Ā.



NEB-ḤAPT-RĀ,



son of the Sun,



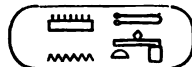
MENTH-ḤETEP.



NEB-TAUT-RĀ,



son of the Sun,



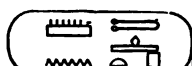
MENTH-ḤETEP.



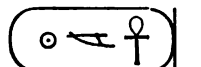
NEB-ḤAP-RĀ,



son of the Sun,



MENTH-ḤETEP.



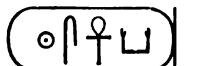
MER-ANKH-RĀ,



son of the Sun,



MENTHU-ḤETEP.



SE-ĀNKH-KA-RĀ,



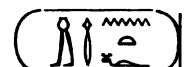
sun of the Sun,



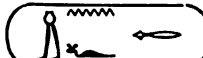
MENTHU-ḤETEP.



RĀ-SESHESH-HER-ḤER-MAĀT, son of the Sun,



ĀNTEF-ĀA (I.).



son of the Sun, ĀNTEF-ĀA (II.).



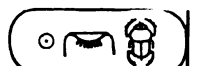
RĀ-SESHESH-ĀPU-MAĀT, son of the Sun,



ĀNTEF-ĀA (III.).



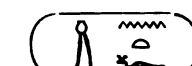
son of the Sun, ĀNTEF-ĀA (IV.).



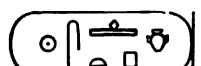
NUB-KHEPER-RĀ,



son of the Sun,



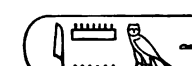
ĀNTEF.



SEḤETEP-ĀB-RĀ,



son of the Sun,



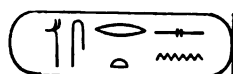
ĀMEN-EM-ḤĀT (I.).



KHEPER-KA-RĀ,



son of the Sun,



USERTSEN (I.).  
(SESONCHOSIS.)



NUB-KAU-RĀ,



son of the Sun,



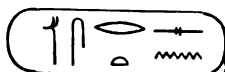
ĀMEN-EM-HĀT (II.).



KHEPER-KHĀ-RĀ,



son of the Sun,



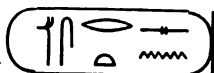
USERTSEN (II.).



KHĀ-KAU-RĀ,



son of the Sun,



USERTSEN (III.).



MAĀT-EN-RĀ,



son of the Sun,



ĀMEN-EM-HĀT (III.).



MAĀ-KHERU-RĀ,



son of the Sun,



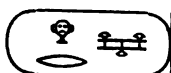
ĀMEN-EM-HĀT (IV.).



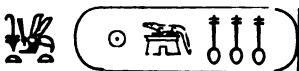
RĀ-AU-ĀB,



son of the Sun,



HER.



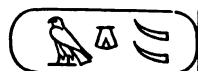
SEBEK-NEFERU-RĀ.



KHU-TAUI-RĀ.



son of the Sun,



HERU-NEST(?) -TAUI(?)



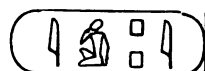
ĀĀ-ĀB.



Neter nefer  
Beautiful god,

ĀĀ-ĀB-TAUI-RĀ,

son of the Sun,



ĀPEPĀ.



Neter nefer

ĀĀ-QENEN-RĀ,

son of the Sun,



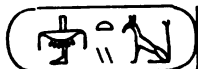
ĀPEPĀ.



ĀA-PEḤ-TI-SET,



son of the Sun,



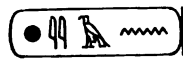
NUBTI (?).



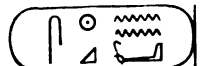
SE-USER-EN-RĀ,



son of the Sun,



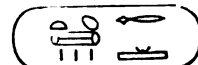
KHIAN.



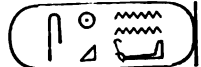
SEQENEN-RĀ,



son of the Sun,



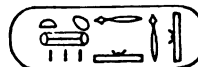
TAU-ĀA.



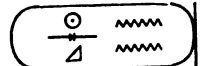
SEQENEN-RĀ,



son of the Sun,



TAU-ĀA-ĀA.



SEQENEN-RĀ,



son of the Sun,



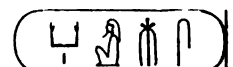
TAU-ĀA-QEN.



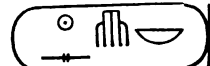
UATCH-KHEPER-RĀ,



son of the Sun,



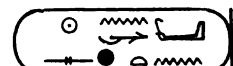
KAMES.



RĀ-SEKHENT-NEB,



son of the Sun,



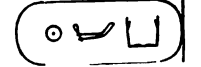
RĀ-SENEKHT-EN.



NEB-PEḤTI-RĀ,



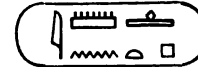
son of the Sun,

ĀĀHMES.  
(AMASIS I.)

TCHESER-KA-RĀ,



son of the Sun,

ĀMEN-ḤETEP.  
(AMENOPHIS I.)

ĀA-KHEPER-KA-RĀ,



son of the Sun,

TEḤUTI-MES.  
(THOTHMES I.)

ĀA-KHEPER-EN-RĀ,



son of the Sun,

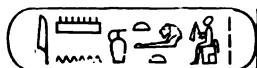
NEFER-KHĀU-TEḤUTI-MES.  
(THOTHMES II.)



MAÂT-KA-RÂ,



son of the Sun,



HÂT-SHEPSET-KHNEM-ÂMEN.  
(QUEEN HATSHEPSU.)



MEN-KHEPER-RÂ,



son of the Sun,



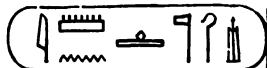
TEḤUTI-MES.  
(THOTHMES III.)



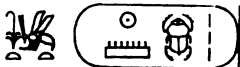
ÂA-KHEPERU-RÂ,



son of the Sun,



ÂMEN-ḤETEP NETER ḤEQ  
ÂNNU. (AMENOPHIS II.)



MEN-KHEPERU-RÂ,



son of the Sun,



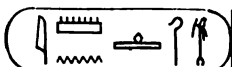
TEḤUTI-MES-KHÂ-KHÂU.  
(THOTHMES IV.)



NEB-MAÂT-RÂ,



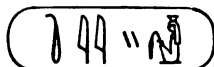
son of the Sun,



ÂMEN-ḤETEP ḤEQ UAST.  
(AMENOPHIS III.)



SUTEN ḤEMT



THI.

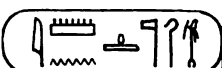
(A MESOPOTAMIAN WIFE OF AMENOPHIS III.)



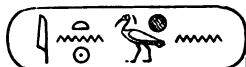
NEFER-KHEPERU-RÂ-UÂ-  
EN-RÂ,



son of the Sun,



ÂMEN-ḤETEP NETER ḤEQ  
UAST. (AMENOPHIS IV.)



KHU-EN-ÂTEN.

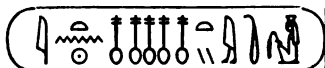
or



SUTEN ḤEMT  
Royal wife,



URT  
great lady.



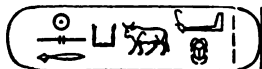
NEFER NEFERU-ÂTEN NEFERTI-ITH.



ÂNKḤ-KHEPERU-RÂ,



son of the Sun, SEÂA-KA-NEKHT-KHEPERU- Â.



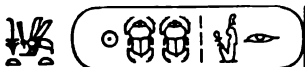




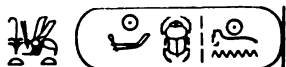
NEB-KHEPERU-RÄ,



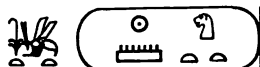
son of the Sun,

TUT-ÄNKH-ÄMEN HEQ  
ÄNNU RESU.KHEPER-KHEPERU-MAÄT-  
ÄRI-RÄ,

son of the Sun,

ÄTF-NETER ÄI NETER  
HEQ UAST.TCHESER-KHEPERU-RÄ-  
SETEP-EN-RÄ,

son of the Sun,

ÄMEN-MERI-EN HERU-  
EM-HEB.

MEN-PEHTET-RÄ,



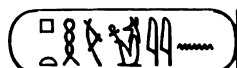
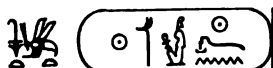
son of the Sun,

RÄ-MESSU.  
(RAMESES I.)

MEN-MAÄT-RÄ,



son of the Sun,

PTAḤ-MERI-EN-SETI.  
(SETI I.)

USR-MAÄT-RÄ SETEP-EN-RÄ,



son of the Sun,

RÄ-MESSU-MERI-ÄMEN.  
(RAMESES II.)USR-MAÄT-RÄ SETEP-  
EN-RÄ.son of  
the Sun,

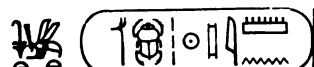
ÄMEN MER-RÄ-MESES.



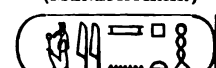
BA-RÄ-MERI-EN-ÄMEN,



son of the Sun,

PTAḤ-MERI-EN-ḤETEP-  
HER-MAÄT.  
(MENEPHTAH.)

USR-KHEPERU-RÄ-MERI-ÄMEN,

son of  
the Sun,SETI-MERI-EN-PTAḤ.  
(SETI II.)

MEN-MÄ-RÄ SETEP-EN-RÄ,

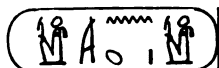
son of  
the Sun,ÄMEN-MESES-HEQ-UAST,  
(ÄMEN-MESES.)



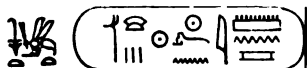
KHU-EN-RĀ SETEP-EN-RĀ,



son of the Sun,



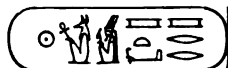
PTAH-MERI-EN-SA-PTAH.  
(MENEPHTHAH II.)



USR-KHĀU-RĀ SETEP-EN-RĀ  
MERI-ĀMEN,



son of the  
Sun,



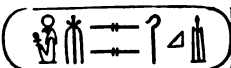
RĀ-MERI ĀMEN-MERER  
SET-NEKHT.



USR-MAĀT-RĀ-MERI-ĀMEN,



son of the Sun,



RĀ-MESES-ĤEQ-ĀNNU.  
(RAMESES III.)



USR-MAĀT-RĀ SETEP-EN-  
ĀMEN,



son of the Sun,



RĀ-MESES-MERI-ĀMEN-  
RĀ ĤEQ MAĀT.  
(RAMESES IV.)



USR-MAĀT-RĀ S-KHEPER-  
EN-RĀ,



son of the Sun,



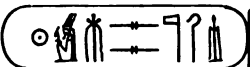
RĀ-MES-MERI ĀMEN-  
ĀMEN SUTEN-F.  
(RAMESES V.)



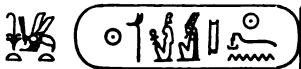
RĀ-ĀMEN-MAĀT-  
MERI-NEB,



son of the Sun,



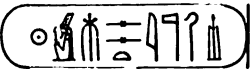
RĀ-ĀMEN-MESES NETER  
ĤEQ ĀNNU.  
(RAMESES VI.)



RĀ-USR-MAĀT-ĀMEN-  
MERI-SETEP-EN-RĀ,



son of the Sun,



RĀ-ĀMEN-MESES-TĀ  
NETER-ĤEQ-ĀNNU.  
(RAMESES VII.)



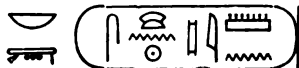
RĀ-MAĀT-USR-KHU-EN-  
ĀMEN,



son of the Sun,



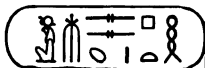
RĀ-ĀMEN-MESES-MERI-  
ĀMEN.  
(RAMESES VIII.)



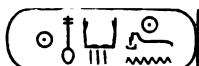
Neb ta S-KHĀ-EN-RĀ MERI-  
ĀMEN,  
Lord of the  
land,



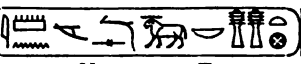
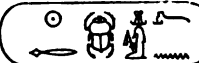
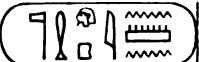
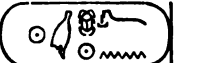
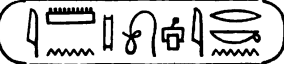
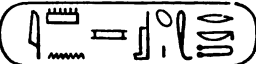
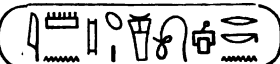
neb khāu  
lord of crowns,



RĀ-MESES-SA-PTAH.  
(RAMESES IX.)

NEFER-KAU-RĀ SETEP-  
EN-RĀ,

son of the Sun,

RĀ-MESES-MERER-ĀMEN-  
KHĀ-UĀST.  
(RAMESES X.)RĀ-KHEPER-MAĀT SETEP-  
EN-RĀ,son of the  
Sun,RĀ-MES SUTEN (?) ĀMEN.  
(RAMESES XI.)MEN-MAĀT-RĀ SETEP-  
EN-RĀ,son of the  
Sun,RĀ-MESES-MERER-ĀMEN KHĀ  
UĀST NETER HEQ ĀNNU.  
(RAMESES XII.)RĀ-HEṬCH-KHEPER-  
SETEP-EN-RĀ,son of the  
Sun,ĀMEN-MER-NES-BA-NEB-ṬETṬET.  
(SMENDES.)RĀ-ĀA-KHEPER SETEP-  
EN-MENTU,son of the  
Sun,ĀMEN-MERI PA-SEB-KHĀ-  
NU. (PASEBKHĀNU I.)Neter-heṭ-ṭep-en-ĀMEN,  
Prophet first of ĀMEN.son of the  
Sun,HEṬ-HERU-SA-ĀMEN.  
(HEṬ-HERU.)KHEPER-HEṬCH-RĀ  
SETEP-EN-RĀ,son of the  
Sun,ĀMEN-MERI-SHASHANQ.  
(SHISHAK I.)SEKHEM-KHEPER-RĀ  
SETEP-EN-RĀ,son of the  
Sun,ĀMEN-MERI UASĀRKEN.  
(OSORKON I.)RĀ-USR-MAĀT-  
ĀMEN-SETEP-EN,son of the  
Sun,ĀMEN-MERI-SA-ĀST.  
THEKELETH.RĀ-USR-MAĀT SETEP-EN-  
ĀMEN,son of the  
Sun,ĀMEN-MERI SA-BAST  
UASĀRKEN.  
(OSORKON II.)



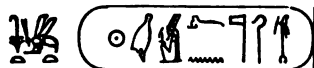
SESHESH-KHEPER-RĀ  
SETEP-EN-ĀMEN,



son of  
the Sun,



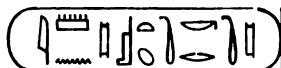
ĀMEN-RĀ-MERĪ  
SHASH[ANQ].  
(SHISHAK II.)



HETCH-RĀ-SETEP-EN-ĀMEN, son of  
NETER HĒQ UAST, the Sun,



son of  
the Sun,



ĀMEN-MERĪ ĀSET-MERĪ  
THEKLETH.  
(TAKELETH II.)



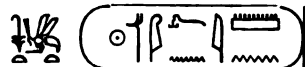
USR-MAĀT-RĀ  
SETEP-EN-RĀ,



son of  
the Sun,



ĀMEN-MERĪ-SHASHANQ HĒQ  
NETER ĀNNU.  
(SHISHAK III.)



USR-MAĀT-RĀ SETEP-  
EN-ĀMEN,



son of  
the Sun,



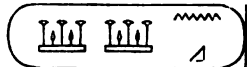
ĀMEN-MERĪ PA-MĀI.  
(PA-MĀI.)



ĀA-KHEPER-RĀ,



son of the Sun,



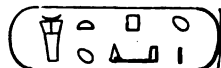
SHASHANQ.  
(SHISHAK IV.)



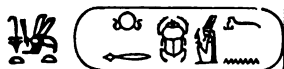
SE-HER-ĀB-RĀ,



son of the Sun,



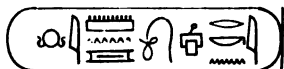
PETĀ-SA-BAST.



ĀA-KHEPER-RĀ  
SETEP-EN-ĀMEN,



son of  
the Sun,



RĀ-ĀMEN-MERĪ UASARKENA.  
(OSORKON IV.)



UAH-KA-RĀ,



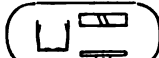
son of the Sun,



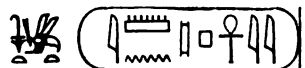
BAKENRENF.



SUTEN  
King



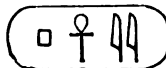
KASHTA.  
Kashta.



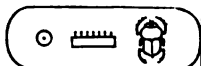
ĀMEN-MERĪ P-ĀNKHĪ, son of the Sun,



son of the Sun,



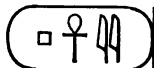
P-ĀNKHĪ.



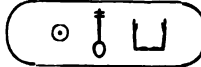
MEN-KHEPER-RĀ,



son of the Sun,



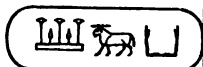
P-ĀNKHI.



NEFER-KA-RĀ,



son of the Sun,



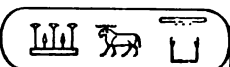
SHABAKA. (SABACO.)



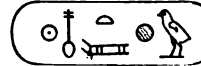
TET-KAU-RĀ,



son of the Sun,



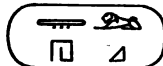
SHABATAKA.



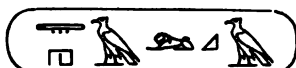
RĀ-NEFER-TEM-KHU,



son of the Sun,



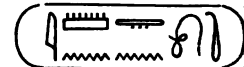
TAHRQ, or,



TAHARQA (TIRHAKAH).



RĀ-BA-KA,

son of  
the Sun,lord of  
Crowns,

ĀMEN-TA-NUATH.



UAḤ-ĀB-RĀ,



son of the Sun,



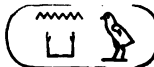
PSEMTHEK. (PSAMMETICHUS I.)



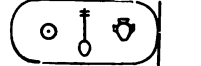
UḤEM-ĀB-RĀ,



son of the Sun,



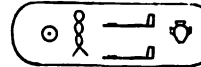
NEKAU. (NECHO II.)



NEFER-ĀB-RĀ,



son of the Sun,

PSEMTHEK.  
(PSAMMETICHUS II.)

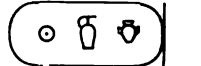
HĀĀ-ĀB-RĀ,



son of the Sun,



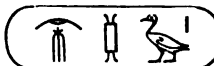
UAḤ-ĀB-RĀ. (APRIES.)



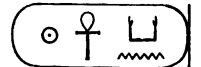
KHNEM-ĀB-RĀ,



son of the Sun,



ĀĀHMES-SA-NET. (AMĀSIS II.)



ĀNKH-KA-EN-RĀ,



son of the Sun,

PSEMTHEK.  
(PSAMMETICHUS III.)



MESUTH-RĀ,



son of the Sun,



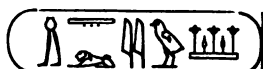
KEMBĀTHET.  
(CAMBYSES.)



SETTU-RĀ,



son of the Sun,



ĀNTARIUSHA.  
(DARIUS HYSTASPES.)



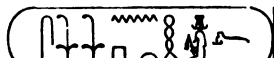
Lord of two lands,



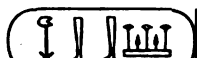
KHSHAIARSHA.



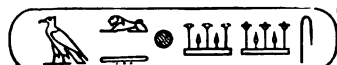
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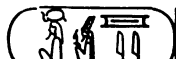
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SETEP, Sun,



(KHABBESHA.)



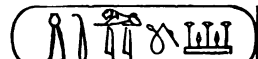
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(ARTAXERXES.)



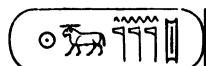
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son of the Sun,



ĀNTHÉRIRUTSHA.  
(DARIUS NOTHUS.)



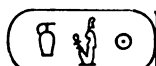
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MERĪ,



son of the Sun,



NAIFĀAURUT.



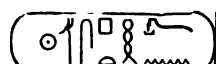
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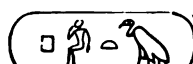
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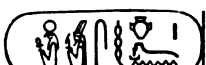
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RĀ-USR-SETEP-EN-PTAḤ, son of the Sun,



PSAMUT.



S-NETCHEM-ĀB-RĀ  
SETEP-EN-ĀMEN,

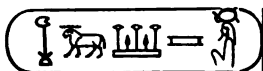
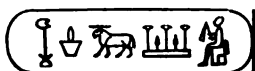


son of the  
Sun,



NEKHT-HERU-HEBT-MERĪ-ĀMEN  
(NEKTANEBĒS.)

\* Variants,

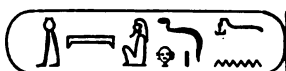




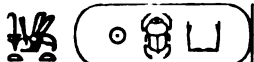
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son of the Sun,



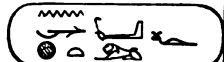
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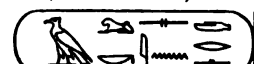
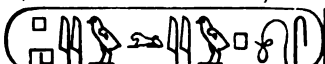
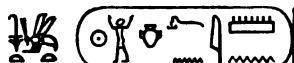
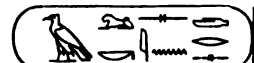
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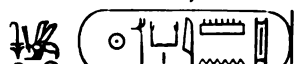
son of the Sun,

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(NEKTANEBOS.)SETEP-EN-RĀ-MERI-  
ĀMEN,

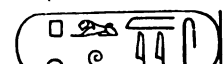
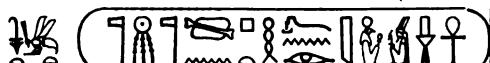
son of the Sun,

ALEKSĀNTRES  
(ALEXANDER THE GREAT.)neb tauī SETEP-EN-RĀ-  
MERI-ĀMEN,son of the  
Sun,PHIULIUPUAS  
(PHILIP ARRHIDÆUS).RĀ-QA-ĀB-SETEP-EN-ĀMEN, son of the  
Sun,son of the  
Sun,ALEKSĀNTRES.  
(ALEXANDER II.)SETEP-EN-RĀ-MERI  
ĀMEN,

son of the Sun,

PTULMIS.  
(PTOLEMY I. SOTER I.)

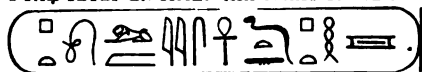
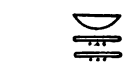
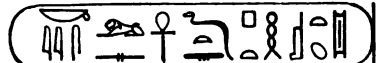
RĀ-USR-KA-MERI-ĀMEN, son of the Sun,

son of the  
Sun,PTULMIS.  
(PTOLEMY II. PHILADELPHUS.)

NETERUI-PERUI-ĀĀ-EN-PTAḤ-SETEP-EN-ĀMEN-ĀRI-MAĀT-RĀ-SEKHEM-ĀNKH.



son of the Sun,

PTUALMIS ĀNKH TCHETTA PTAḤ MERI.  
PTOLEMY (IX. EUEGETES II.), living for ever, beloved of PTAḤ.Nebt tauī  
Lady of two lands,QLAPETRAT TCHETTU-NES TRĀPENET.  
CLEOPATRA, called TRYPHAENA.Rā sa  
son of the  
Sun,neb khāu  
lord of  
diadems,KISERES ĀNKH TCHETTA PTAḤ ĀSET MERI  
CÆSAR, living for ever, of PTAḤ and  
Isis beloved.

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A GUIDE  
TO THE  
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OF  
GREEK AND ROMAN ANTIQUITIES  
IN THE  
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## PREFACE TO THE FOURTH EDITION.

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IN this Guide I have attempted to give in a brief form a description of the Greek and Roman Antiquities in the British Museum. Such facts are stated as are necessary in order that the historical portions and interest of the different groups of objects may be understood, and points of special interest in the separate objects are also indicated. In the accounts of the several Rooms references are given to the larger Catalogues, which should be consulted by those who wish to study the collections in greater detail.

Several sections of the Guide have been rewritten in the present edition, and additional or improved blocks have been inserted.

ARTHUR H. SMITH.

BRITISH MUSEUM.

*August, 1912.*



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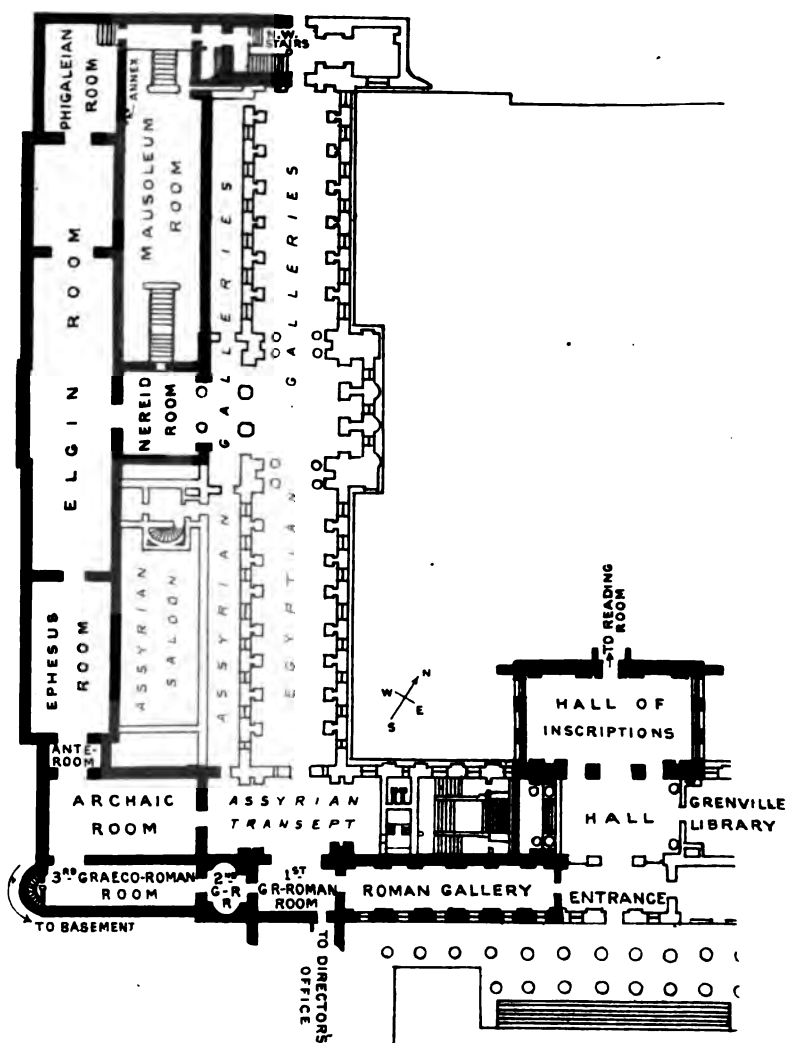
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DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES, BRITISH MUSEUM.

PLAN OF GROUND FLOOR.

# A GUIDE

TO THE

## DEPARTMENT

OF

### GREEK AND ROMAN ANTIQUITIES.

---

**Scope of the Guide.** The present guide may roughly be described as dealing with such material remains of the civilisations of ancient Greece and Rome as are in the possession of the Trustees of the British Museum.

To define its scope more precisely several exceptions must be mentioned. Thus, Roman objects found in Britain are kept apart, because their primary interest is as illustrations of an early stage of national history. The coins of all places and periods are most conveniently kept together in the Department of Coins and Medals. The Greek papyri, including works of Hyperides, Aristotle, Herodas, Bacchylides, and others, are grouped with other manuscripts of a later period. Where the streams of later Egyptian and Greek histories mingle, it is impossible to make a complete separation of the two. The glass of all periods is for the most part collected in the Glass and Ceramic Room, and some of the finest pieces of Roman silver plate have been placed in the Early Christian Room. The objects bequeathed by Sir A. Wollaston Franks are for the present kept together, and some fine Greek bronzes are shown in the Waddesdon Bequest Room.

**Method of the Guide.** The method followed, so far as the arrangement of the collections permits, is that of tracing the historical progress of each class of objects. (A table is annexed to show the mutual relations of the various classes in respect of date.) For convenience in using the Guide, the objects in one room are generally described together, and as far as possible the rooms are described in sequence. Sometimes, however, the visitor is taken through rooms, on his path, to which he is brought back later, to study their contents. Thus, from the Entrance Hall, we pass through the Roman Gallery (p. 108) and Graeco-Roman Rooms (p. 88), and begin with the sculptures in the Archaic Room.



## THE ARCHAIC ROOM.\*

### *SUBJECT:—THE BEGINNINGS OF GREEK SCULPTURE.*

In this room, the progress of the art of sculpture on Greek soil is shown from its early beginnings to the time soon after the Persian Wars (early fifth century B.C.), which mark the division between archaic and fully-developed sculpture. Most of the objects in the room belong to the sixth century B.C., while a few belong to the close of the seventh century, and one group, the sculptures from Mycenæ (below, nos. 1-6), are of an uncertain, but considerably older date.

The sculptures are grouped according to their places of origin. They will be found to illustrate the various characteristics of an early stage of art, which may be briefly summed up as follows:

Among the oldest works are purely decorative patterns (such as zigzags, spirals, concentric circles and the like) worked with the precision that comes of long tradition and the frequent repetition of a single form. The next step was towards the rendering of figure subjects; and here the artist is seen struggling with imperfect knowledge and training and incomplete mastery of the mechanical difficulties. Nature is copied in a naïve and direct but somewhat gross manner. (See the sculptures of Branchidae and Selinus.) It is a frequently observed characteristic of early art that more rapid progress is made with the forms of animals than with those of human beings. The primitive sculptor seems a better observer when he is dealing with animals, and better able to render forms and expression. (See the friezes from Xanthos.) We see also that in his first attempts to avoid grossness the artist is apt to be too minute, and somewhat affected in the rendering of the mouth, the hair, and the finer drapery. So, too, when he aims at truth in his study of the figure, the first result of close and accurate observation is that he makes his work too pronouncedly anatomical. (See the pediments of Aegina.)

**1-6, etc. Sculptures from Mycenæ.**—The earliest period of civilisation of which we have any sculptural remains in Greece proper is that which has been known, since the excavations of Dr. Schliemann at Mycenæ, as the 'Mycenæan Period.' It was the time of a well-marked culture which is now known to have been widely spread through Greece and the regions adjacent, especially Crete and the islands of the Aegean. The origins of this culture have lately been traced back, in Crete, to a very remote date, say 3500 B.C. Its later developments were disturbed, though not altogether interrupted, by the political changes at the beginning of the historical period of Greece. A special interest attaches to its

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\* For a full description, see the *Catalogue of Sculpture*, Vol. I., Part I.

remains if they are regarded as the authentic memorials of a period of which the Homeric poems only preserve a faint tradition.

Casts of some of the early Cretan sculptures are shown in the Cast Gallery, and in the First Vase Room (Case A).

Of Mycenae the most important monuments are the well-known 'Gate of Lions,' still in its original position (see the cast in the Cast Gallery) and the **Doorway of the 'Treasury of Atreus'** (otherwise known as 'the Tomb of Agamemnon'). The latter is a vaulted tomb formed in a hill-side, approached by a long horizontal passage. It once had a sumptuously decorated doorway of red marble and greenish limestone, with geometrical patterns in low relief. This is now broken and dispersed. The fragments in this Museum have been collected from several sources. Two pieces (nos. 1, 2) were a part of the collection of Lord Elgin. Two small fragments (nos. 3, 4), which are now incorporated in the right hand column, were presented by the Institute of British Architects in 1843. The fragment **4a** (fig. 1) was discovered by Mr. Lethaby in

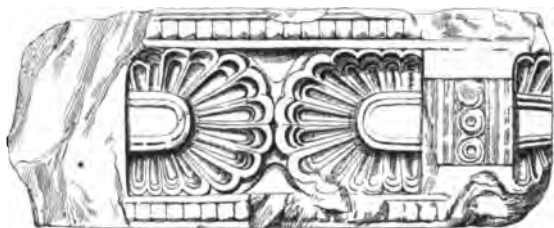


Fig. 1.—Fragment attributed to the doorway of the 'Treasury of Atreus.'

the porch of a London house (where it had stood for many years) in 1900, and was presented by Mr. G. Durlacher. The three important pieces of the shaft (Plate I.) were obtained at Mycenae by the second Marquis of Sligo in 1812, and were by him transported to Westport in Ireland, where their origin was forgotten, and they passed out of sight. They were again identified by the Earl of Altamont in 1904, and presented by the present Marquis to the British Museum. The tinted portion of the upper part of the right hand column is a cast from the original now at Athens. The capitals are also restored from the two original capitals at Athens, with the insertion of casts of fragments at Carlsruhe and Munich. The breccia pedestals are copies of the originals, still in position at Mycenae.

**7-18, etc. Sculptures from Branchidae.**—The massive seated figures, and the recumbent Lions (17 and 18), once stood at intervals along the Sacred Way of Branchidae as dedicatory offerings to Apollo. The Branchidae were a priestly clan, who held from time immemorial the temple and oracle of Apollo at Didyma, near Miletus, in Asia Minor. Their name thus came to be used for that

of the place. The temple was destroyed by the Persians, probably by Darius, on the suppression of the Ionian revolt, in 496 B.C., and it was not rebuilt before the time of Alexander. It is therefore certain that the sculptures of Branchidae are not later than 496 B.C., and probably they fall between 580 and 520 B.C. The group of sculptures was obtained by the late Sir Charles Newton, in 1858, in the course of a mission on behalf of the British Government in



Fig. 2 shows the entrance of the 'Treasury of Atreus' in its present condition, except that the two columns are replaced in their original positions.

Asia Minor. Parts of five further figures were found by a German expedition in 1907.

In these statues the human forms are heavy and conventional, and such details as the folds and lower edges of the drapery are treated in a traditional way. Progress, however, towards refinement can be traced. In no. 9 only the outlines of the draperies are indicated, and their surfaces are without detail. In nos. 7, 10, 14 the folds are indicated in a conventional way, but there is no rendering of textures. In the remaining figures (8, 11, 12, 13, 15)

there is some indication of the heavy and light textures, and finally, in no. 16, there is a marked advance towards freedom and truth.

No. 10 is inscribed :



Ε[ὺ]δημός με ἐποίηεν.

‘Eudemos (?) made me.’

The cushion has a pattern of stars and maeanders to represent embroidery.

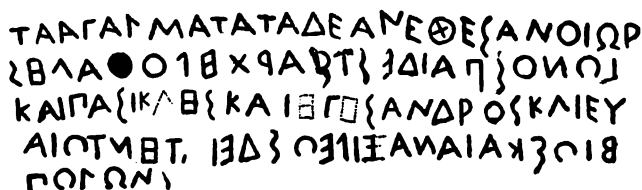
No. 14 is inscribed :



Χάρης εἰμὶ ὁ Κλε(ί)σιος Τειχιο(ῦ)σ(σ)ης ἀρχός. ἄγαλμα το(ῦ)  
Ἀπόλλωνος.

‘I am Chares, son of Kleisis, ruler of Teichioussa. The statue is the property of Apollo.’

No. 17, **Lion**, is studied from nature in its pose, but the mane is strictly conventional. The inscription, now hardly legible, runs :—

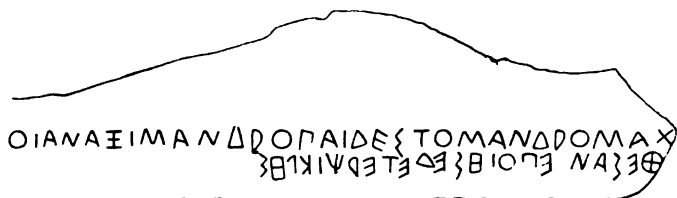


Τὰ ἀγάλματα τὰδε ἀνέθεσαν οἱ Ὀρ-  
ίωνος παῖδες το(ῦ) ἀρχηγο(ῦ), Θαλῆς  
καὶ Πασικλῆς καὶ Ἡγήσανδρος καὶ Εὐ-  
βιος καὶ Ἀναξίλεως, δε[κά]την τῷ Ἀ-  
πόλ(λ)ωνι.

‘The sons of Orion, the governor, Thales, Pasicles, Hegesander, Eubios and Anaxileüs dedicated these statues as a tithe to Apollo.’

The base of another archaic dedication is inscribed on both sides

with the name of an early sculptor, Terpsicles, as well as with the names of the dedicators.



Οἱ Ἀναξίμανδρου παῖδες τοῦ Μανδρομάχ[ου ἀνέ]θεσαν. ἐποίησε δὲ  
Τερψικλῆς.

‘The sons of Anaximander, son of Mandromachos, dedicated (this).  
Terpsicles made it.’

These inscriptions are written *boustrophedon*, that is, alternately from left to right, and from right to left, like the path of ploughing oxen.

In these inscriptions the older form of the Greek Eta, Ε, is used in nos. 10 and 17, and the later form, Η, in no. 14. This change is believed to have already taken place by the time of Croesus (about 561–546 B.C.: see below, p. 82). The older group must therefore be anterior to the middle of the sixth century B.C. The later group probably belongs to the latter half of the century, though we cannot fix the superior limit of time with precision.

No. 18. This figure has sometimes been described as a lion-sphinx, but there is nothing distinctive, and it is probably a lion, treated in a highly conventional way.

**80–97. Sculptures from Xanthos.**—The following sculptures are the archaic portion of the collection of sculptures from Xanthos, a town some ten miles from the sea, in the south-west of Lycia. They were discovered in the successive journeys of Mr. (afterwards Sir) Charles Fellows, who visited Lycia in 1838, 1840, and 1842. In the year last mentioned a naval expedition was employed to ship the Xanthian marbles for transport to England.

The people of Lycia were a non-Hellenic race, and in 545 B.C. they were conquered by Persia. The sculptures, however, of Xanthos are distinctly archaic Greek works, though not without traces of Oriental influence (cf. no. 86). In the most important remains, especially in the **Harpy Tomb** (no. 94) we trace the manner of the Ionian School of Asia Minor, whose chief characteristics are an exaggerated fulness of form and languor of expression, which may be contrasted with the muscular vigour of the Doric sculpture, and the delicate refinement observed in a part of early Attic work.

The greater number of this important group of archaic sculptures may be assigned to the period shortly preceding the Persian conquest.

**80. Sepulchral chest**, adorned with reliefs on the four sides. This tomb was made of a single block of hard, coarse limestone. It was found by Fellows in its original position, on a shaft, which



Fig. 3.—View of the Lion Tomb at Xanthos. No. 80.

appears to have been about 9 feet high (see fig. 3). On the top of the chest there is a rebate to receive the lid, which was formed of a separate block and has not been found. On the sides are subjects in low relief, namely, a warrior and horseman with attendant ; a man

contending with a lion, and a seated figure. The animal groups in high relief at the ends are difficult to distinguish. At one end is a lion. Between the paws of the lion is seen the head of a bull, which has been overthrown, and is seized by the throat. At the other end is a lioness playing with cubs. A cub is seen, with its forepaws across the paws of the lioness; a second cub lies on its back, over the first. There is some reason for thinking that this monument is the oldest of the Lycian sculptures.

**81. Frieze of Satyrs and animals,** found built into the walls of the Acropolis at Xanthos. The Satyrs are forced into strange crouching positions, since the inexperienced artist has not understood the necessary relations of the height of the figures and the height of the frieze.

**82. Frieze of cocks and hens.** Eight cocks and five hens represented as standing, walking, picking up food, or fighting. The work, which originally contained more birds, is carefully studied from nature. The cock had been brought to the West from Persia no long time before the date of this relief (about 550 B.C.).

**86.** A frieze representing a **procession** moving from left to right. The company consists of persons in chariots, on horseback, and on foot. The principal figure appears to be the venerable old man, who is seated in the second chariot, and holds a flower and, perhaps, also a cup. In various details, such as the treatment of the crests and tails of the horses, and the use of whisks by the standing figures, we are reminded of the East, and are led to infer that the relief is later than the Persian conquest. It is clear from the oblong holes that occur at intervals that beams must once have projected from the lower margin, and from the treatment of the holes it is seen that this was the original intention of the work. It is probable that the frieze belonged to a tomb, and represented a funeral procession. On the left is a slab (no. 87), perhaps from another tomb, on which, between two standing figures, we see the foot of a corpse, laid out on a couch.

**89, 90, 91, 92.** Gable ends of a tomb. On each side of the doorways is a seated **Sphinx**. Above the lintel are two lions at one end. Probably a similar group was also worked on the other end. Like many of the Lycian sculptures, these reliefs were brilliantly coloured when they were discovered, with red, blue, yellow, etc., but only faint traces can now be detected.

**93.** Gable end of a tomb. In the centre of the relief is a low column, with an Ionic capital, of peculiar form. A **Siren** stands to the front, on the column, and on each side are seated figures of old men. This relief, like those above mentioned, retained its colouring when discovered.

**94. The Harpy Tomb.**—The monument known as the Harpy Tomb is one of the most important and elaborate works of archaic art that have survived.

The four reliefs, as may be seen in the illustration (fig. 4), form the sides of a sepulchral chamber, placed on a high shaft, and

surmounted by a massive coping-stone. The internal walls of the chamber were painted with Christian frescoes, indicating that at one time it had been occupied by some Stylites, or hermit living on a column.

1. *West Side.*—This relief is divided into two unequal parts by a small doorway which formed the entrance to the tomb. The door-

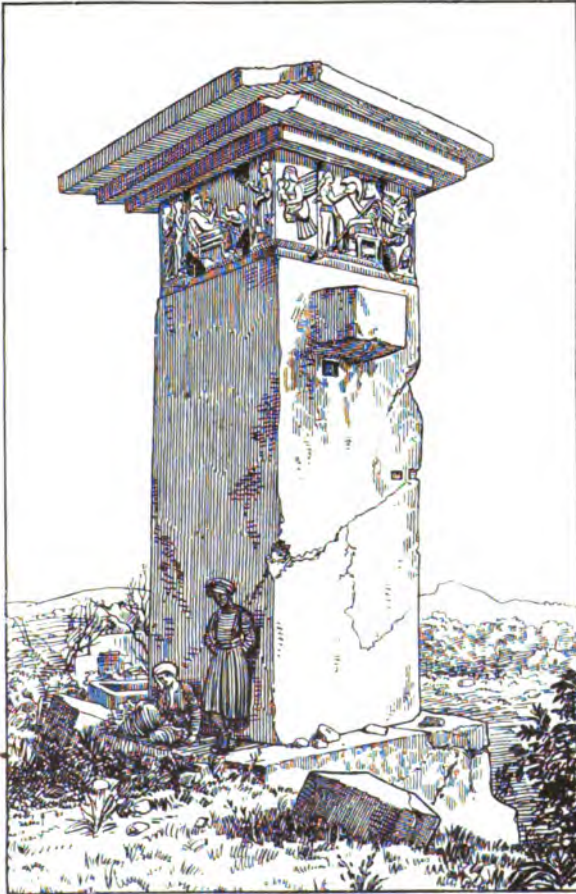


Fig. 4.—View of the Harpy Tomb from the north-east. No. 94.  
(After a drawing by George Scharf.)

way must have been filled up with a slab of stone. Above, the space is filled by a relief of a cow giving suck to a calf. Two stately female forms, who ought perhaps to be regarded as seated side by side, are enthroned. To one of these, three women approach as if bringing offerings.



2. *North Side*.—An old man, seated on a chair, receives a crested helmet which is offered to him by a young warrior.

At each side of this group, but disconnected from it, are figures formerly known as **Harpies**, from which the monument derived its name. Their type is rather that of a Siren, while their character is that of a Genius of death. In their arms and talons each gently carries a diminutive figure, probably a deceased person, who makes a gesture, as of affection.

At the right corner of the relief a draped figure crouches on the ground in an attitude of deep grief, and looks up to the flying figure above.

3. *East Side*.—A venerable bearded man is seated on a throne. A boy offers a cock, and three other persons stand in attendance.

4. *South Side*.—Another enthroned figure is attended by a person holding a dove, and with the right hand raised in a gesture of adoration. On each side of the main group, but disconnected from it, are the winged figures with their burdens, as already described.

*Interpretations*.—On the first discovery of these sculptures they were supposed to represent a definite myth, the rape of the daughters of Pandareos, king of Lycia, by the Harpies, but for many reasons this view is untenable. It is obvious from the 'Harpies,' from the figures that they carry, and the crouching mourner, that the subjects are connected with death and the tomb. The enthroned personages have often been interpreted as deities connected with the lower world, such as Demeter and Persephonè on the west side. It seems more probable, however, that they are figures of the heroified dead, receiving offerings from the living. If that is the intention of the reliefs, it is analogous to that of many other grave monuments.

*Style and Period*.—In the Harpy Tomb we have a fine example of the work of the Ionian School, which may be placed soon after the middle of the sixth century. The sculptor, while wanting ease of execution, has given great care to the decorative accessories. Note on the west side the Sphinx, ram's head, and swan's head of the thrones, and on the east side the recumbent Triton.

The reliefs were also elaborately painted, though to-day the colour can only be inferred from the inequalities of the surface of the marble, due to the unequal protecting powers of the different colours. There were an egg and tongue pattern on the lower moulding, a maeander or key pattern on parts of the upper moulding, and palmettes on two of the thrones. Ornaments were also added in bronze, for which rivet-holes remain in the marble.

130. *Fragment from Delos*.—Fragment of a foot of a colossal statue of Apollo, together with a part of the plinth in the same block. This fact is recorded on one of the still extant inscriptions on the base at Delos, 'I am of the same stone, both statue and base.' The other inscription, 'The Naxians, to Apollo,' shows that this is a fragment of a colossal statue dedicated by the Naxians

at Delos. The fact of its having been accidentally overthrown by the fall of another offering in a storm is mentioned by Plutarch.

**205.** Figure of **Apollo** (?) standing. From Boeotia.

**206.** Figure of **Apollo** (?) standing. From Lemnos (?). From the collection of Lord Strangford.

**207.** Figure of **Apollo** (?) standing. From Cyprus.

There has been some controversy with respect to these figures, and others of the same class, whether they represent Apollo or athletes, or simply figures for a tomb. But no doubt the type was used for any of the three purposes. In more fully developed sculpture the artist learnt to distinguish the types. The forms of his gods became softer, and those of his athletes more muscular. The Strangford figure (no. 206) is an excellent example of sculpture at the stage immediately before maturity and freedom.

**208.** Head of **Apollo**. The sharply cut outlines of the features, and the wiry character of the hair, suggest that this head is the copy of an archaic work in bronze.

**209.** Statue of **Apollo**, formerly in the collection of Choiseul-Gouffier, for many years French Ambassador at the Porte. The missing left hand held some attribute, perhaps a branch, for which there is a mark of attachment by the left knee. The right hand, which rested on the stump beside the right leg, seems to have held a strap. Apart from its somewhat formal beauty, this statue is interesting, because it is one of several replicas of a lost original of the period of transition from archaic to fully developed art, and is presumed to be the work of some famous sculptor—perhaps Calamis. Two replicas of the head, the existence of which proves the popularity of the original work, are also exhibited (nos. 210, 211).

**2728.** A female (?) head, a remarkable specimen of archaic Greek sculpture. It is probably the work of an Attic sculptor of the end of the sixth century B.C. It is of uncertain origin, but was probably brought from Greece by the traveller Philip Barker Webb early in the 19th century. *Presented by R. W. Webb, Esq.*

A series of early limestone chests (or cistae) from Etruria stands on the floor. They show scenes of banquets, hunting, and the like, in low relief.

Near the Harpy Tomb is the upper part of a marble sarcophagus cover, with a male head in a fairly free style. These human-shaped sarcophagi (deriving their ultimate origin from the Egyptian mummy cases) are usually found in Phoenicia or in regions under Phoenician influence; but such works as the present are evidently by a Greek sculptor of the first half of the fifth century B.C.

**460.** Fragment of a colossal head, with indications of a wreath. Probably a fragment of the famous statue of Nemesis, made at Rhamnus in Attica, by Agoracritos of Paros, who is said to have been a favourite pupil of Pheidias. According to tradition, the statue was carved out of a block of Parian marble, which was

brought by the Persians, before the battle of Marathon, to be erected in commemoration of the capture of Athens.

**Casts of Archaic Sculpture.**—The Archaic Room contains a small series of casts of archaic sculpture, to supplement the originals. Further examples will be found in the Gallery of Casts (p. 97).

**135-137. Casts from Selinus.**—Selinus, a colony of Megara, in the west of Sicily, was founded about 628 B.C. The temple (commonly known as C) from which the sculptures, nos. 135-137, were obtained, is the oldest temple on the acropolis of that town, and it is therefore probable that its construction was begun not long after the foundation of the city. The earlier sculptures are therefore assigned to the end of the seventh century B.C. They represent a chariot group; Heracles carrying off the robber dwarfs, the Kerkopes, tied to his bow; Perseus cutting off the head of the Gorgon Medusa. In the last, the sculptor attempts to express two successive events in one scene, for Medusa clasps in her arms the horse Pegasus, which did not spring into existence till after she was decapitated. The head of the Medusa, with round eyes, large tusks, and lolling tongue, is already a traditional type.

**138-139.** Casts of two metopes, from a somewhat later temple at Selinus, with subjects taken from the war of the gods and giants.

**160-183. Casts of Sculptures from Aegina.**—The large groups on the walls of the room are casts from the figures that once filled the pediments (or gables) of the temple at Aegina.

They were excavated in 1811 by a party of English and German explorers, and the sculptures discovered were purchased in 1812 by the Crown Prince of Bavaria. The principal figures were restored at Rome by Thorwaldsen and J. M. Wagner. In 1828 the collection was placed in the Glyptothek at Munich. The site of the temple was again excavated in 1901 by the late Prof. Furtwaengler on behalf of the Prince Regent of Bavaria.

The temple from which they were obtained was long supposed to have been dedicated to Athenè, but an inscription discovered in the excavations of 1901 makes it probable that the patron deity of the temple was a local goddess, Aphaia, having affinities with Artemis.

The Aeginetan sculptures belong to the latest stage of archaic Greek art, and are the most important extant works of that period. They are assigned to about 480 B.C. A minute analysis of the sculptures shows that the east pediment is distinctly more advanced than the west in the expression of emotion, in the rendering of drapery, of the features, the beards, the veins; and in the general proportions. The inequalities of style are, however, probably due to different sculptors being employed, rather than to a lapse of time. In each pediment the subject is a contest between Greeks and Trojans. In the east pediment, Heracles is fighting with the Greeks, and the scene is therefore thought to be a battle in the war which Heracles, aided by Telamon of Aegina, waged against Laomedon, king of Troy. In the west pediment the kneeling archer

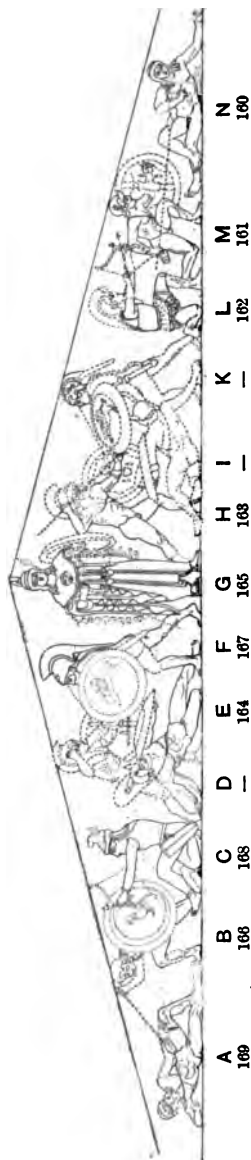


Fig. 5.—The West Pediment of the Temple at Aegina.  
(After Furtwaengler's Restoration.)

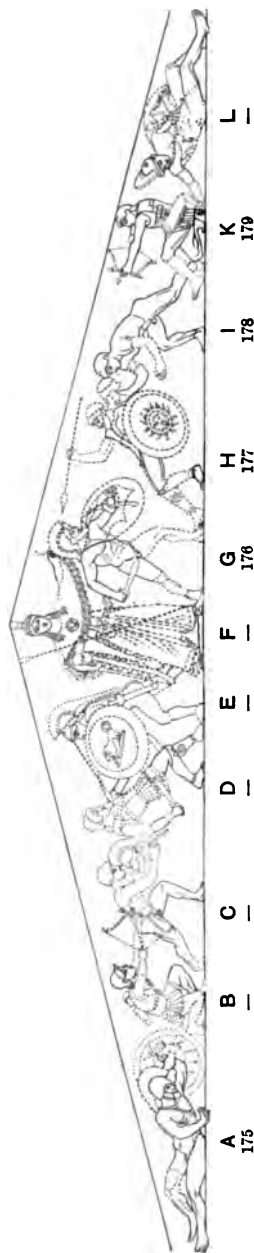


Fig. 6.—The East Pediment of the Temple at Aegina.  
(After Furtwaengler's Restoration.)

on the right was long known as Paris, but he may be a typical archer. In each case Athenè was standing in the middle, as if presiding over the combat. It may be noted that there is an archaic formality of pose and composition in the Athenè of the west pediment, which shows that the artist has adopted a traditional type of temple-image.

After a minute study of the newly-found fragments, and of the fragments not utilised by Thorwaldsen, Prof. Furtwaengler proposed a profoundly different disposition of the sculptures. The general features of the new arrangement are shown in the accompanying illustrations. It will be observed that the general effect of the proposed change is that in each pediment, instead of a single combat waged in front of Athenè, combats symmetrically disposed occupy each wing of the two pediments. Outside the groups of combatants are archers, turned in the one case towards the centre, and in the other towards the extremities of the pediment. In the annexed blocks an attempt has been made to distinguish the original portions from the conjectural restorations by strong and dotted lines respectively. The distinguishing letters used by Furtwaengler, and the numbers of the British Museum casts are placed beneath.

Considering the extent to which many of the figures are based on inference and conjecture, it is not surprising that Furtwaengler's scheme has not met with entire acceptance. A more recent writer (Mackenzie, *Brit. School at Athens Annual* XV.) has proposed to modify the Eastern group in a way that brings it into closer parallelism with the Western group.

Near the south-west corner of the room is a **bronze chariot** from the neighbourhood of Orvieto. The ancient metal plating has been replaced on a modern wooden core, so as to reproduce its original form. Probably of the sixth century B.C.

[Between the Room of Archaic Sculpture and the Ephesus Room is a small Ante-Room leading into the Ephesus Room, and thence into the Elgin Room.]

## ANTE-ROOM.\*

**1300.** On the east side of the Ante-room is a seated statue of **Demeter** (Ceres) (Plate XV.), found by Sir C. T. Newton in the sanctuary of Demeter at Cnidos. The artist appears to have sought to represent the sorrow of the goddess for the loss of her daughter Persephonè (Proserpine). The statue, which is of singular dignity and beauty, is usually assigned to the middle of the fourth century B.C.

\* See the *Catalogue of Sculpture*.

The sanctuary occupied a narrow platform or terrace, at the foot of a cliff, on the south side of the acropolis of Cnidos. A large number of votive objects were found in the sanctuary, including the calves and pigs shown on each side of the Demeter, and in the opposite case the fine votive figure of Persephonè, no. 1302, and also certain votive objects, and imprecatory inscriptions on rolls of lead, shown in the room of Greek and Roman Life (p. 152).

On the opposite side are cases for the exhibition of statuettes and other small objects of marble. In the case on the left are many smaller statuettes from Naucratis (a Greek settlement in the Egyptian Delta), and from Rhodes. These show clear indications of the influence of Egyptian types and models.

[We pass through the Ephesus Room (see p. 52) and next examine the contents of the Elgin Room.]

## ELGIN ROOM.\*

### *SUBJECT:—THE SCULPTURES OF THE PARTHENON, AND OTHER ATHENIAN BUILDINGS.*

The Elgin Room is thus named in honour of **Thomas Bruce, seventh Earl of Elgin** (1766–1841), whose collection forms a large part of its contents. Lord Elgin was appointed British Ambassador to the Porte in 1799. On his appointment he resolved to make his time of office of service to the cause of art, and accordingly engaged a body of two architects, a draughtsman, and two formatori, under Lusieri, a Neapolitan landscape painter, to make casts, plans and drawings from the remains in Greece, and more particularly at Athens. While this work was in progress, Lord Elgin became aware of the rapid destruction that was taking place in the sculptures of Athens, and at the same time the success of the British arms in Egypt had made the disposition of the Porte favourable to the British Ambassador. Hence, although it had not been a part of Lord Elgin's original design to collect marbles, a second firman was obtained in 1801 which sanctioned the removal of the sculptures.

The whole collection formed by Lord Elgin's agents was, after long negotiations and an enquiry by a Select Committee of the House of Commons, purchased of Lord Elgin for £35,000 in 1816. It consists of sculptures and architectural fragments from the Parthenon, the Erechtheion, and other Athenian buildings; casts, which have now become of great value, from the Parthenon, the Theseion, and the Monument of Lysicrates; a considerable

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\* For a full description of this room see the *Guide to the Sculptures of the Parthenon*, and *Catalogue of Sculpture*, Vol. I., Part III. (sold separately at 1s.). See also *The Sculptures of the Parthenon*, with folio text and plates, by A. H. Smith, 1910. Price £5 15s. (Published by the Trustees of the British Museum.)

number of Greek reliefs and inscriptions, principally from Athens; fragments from Mycenae and elsewhere; drawings and plans. It will be seen that the 'Elgin collection' and 'Elgin marbles' are by no means co-extensive with the sculptures of the Parthenon, to which the terms are sometimes incorrectly restricted.

If it is necessary to justify the conduct of Lord Elgin, in respect of actions which have from time to time been severely censured, it must be pointed out that the Parthenon marbles were suffering daily injury, and that there was no prospect of better care being taken of them. In the fifty years immediately before Lord Elgin four figures had entirely disappeared from the west pediment, and others had been much injured. The frieze was suffering in the same manner, and we are told that the Athenians of that day thought that they heard the sculptures that were removed groaning for the fate of those that were left behind in captivity.

A further justification of his action is supplied by the additional deterioration which the sculptures that were left in position have suffered since Lord Elgin's time. If the visitor will examine the two series of casts of the west frieze of the Parthenon (exhibited behind the east pediment) he will have conclusive evidence on this point. The upper series of casts were taken from the frieze in 1872, and the lower series were taken by Lord Elgin. The later series are the better casts, but the earlier series contain so much that has since perished that they are now of great value. (For further details see p. 46.) A careful comparison of photographs made in 1897 with the casts taken in 1872 shows further lamentable injuries—partly in the loss of particular fragments, and partly in the scaling away of the original surface.

It may be added that Lord Elgin's agents refrained to a large extent from taking sculptures whose removal would involve injury to the surrounding architecture. They took casts of the west frieze, and left the south-west angle metope in its place. The only concomitant injury suffered by the Parthenon was the loss of some of the cornice above the metopes of the south side, and at the south end of the east pediment.

## THE PARTHENON.

The sculptures of the Parthenon are believed to illustrate the style of Pheidias, the greatest of Greek sculptors.

Pheidias, son of Charmides, the Athenian, was born soon after 500 B.C. His youth was passed during the period of the Persian wars, and his maturity was principally devoted to the adornment of Athens during the administration of Pericles.

After the glorious repulse of the Persian invasions at Marathon (490 B.C.), Salamis (480 B.C.), and Plataea (479 B.C.), a great part of the Greek world was for a while united in the confederacy of Delos, under the leadership of Athens. From the first some of the confederate states had preferred to contribute money rather than ships or men, for the common defence. The tribute was in the first instance lodged at Delos, but in 454 B.C. the custody of the joint funds was transferred from Delos to Athens. The ground alleged by Pericles for this step was the necessity of placing the treasure in a fortified place of deposit, but, in fact, the change indicated that Athens had now assumed a nearly complete responsibility for naval defence. The Athenian claim naturally followed that, provided the fleet was adequately maintained, the State could not be called to account for its management of the funds, and might spend the tribute on the decoration of the capital city.

Among the chief of the works undertaken under these conditions was the Parthenon, or temple of the goddess Athenè, called *par excellence* Parthenos or Virgin. The architect was Ictinos, but the

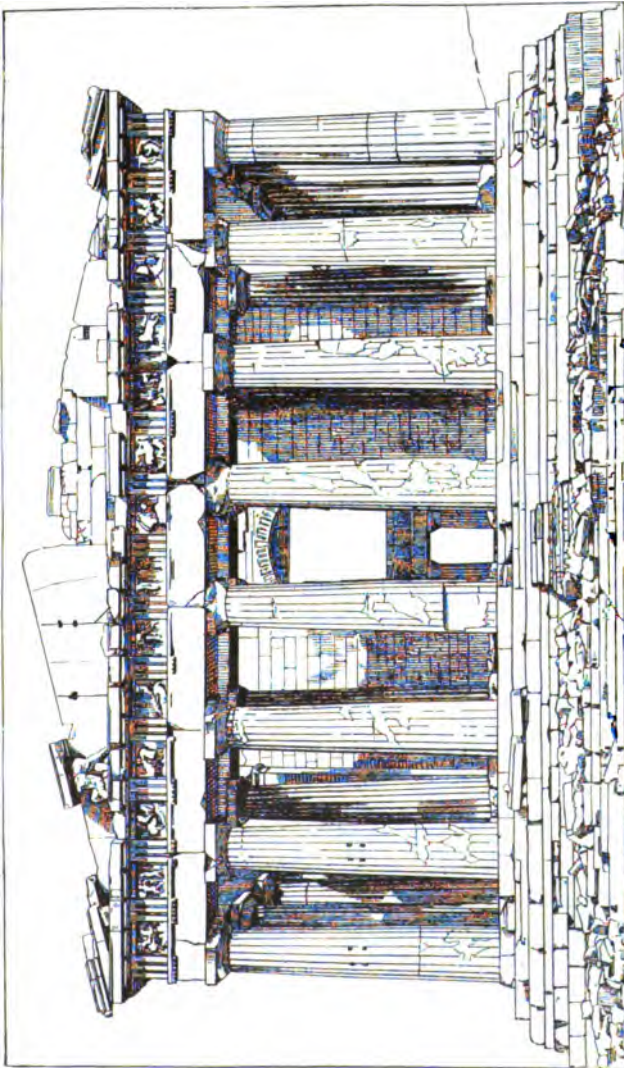


Fig. 7.—View of the West End of the Parthenon.

sculptural decorations and probably the design of the temple were planned and executed under the superintendence of Pheidias, who is said to have had a general supervision of the works built under



the administration of Pericles. The building, which stood on the Acropolis of Athens, is shown by inscriptions to have been begun about B.C. 447. It is believed to have been sufficiently advanced to receive the statue of the Parthenos in B.C. 438, and was probably completed about five years later. We learn from an inscription that payments were being made in B.C. 436-5 to 'sculptors of the pediment groups' (*Brit. School Ann.* XVI., p. 196). The Parthenon was of the Doric order of architecture, and was of the form termed peripteral octastyle; that is to say, it was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements can be best learnt from the model which is exhibited in this room. A view is given in fig. 7. See also the plan (fig. 8) and the sectional elevation (fig. 9). The principal chamber (*cella*) within the colonnade contained the colossal statue of Athenè Parthenos, now only preserved to us in copies of insignificant size (see below, nos. 300-302). The place occupied by the statue is marked 'Athenè Parthenos' in the plan.

The sculptural decorations of the outside of the building were: (1) The East and West **Pediment Groups**, which filled the pediments or gables at the ends of the building. (2) The **Metopes** or square panels, adorned with groups in very high relief; these served to fill up the spaces between the triglyphs, or sets of vertical bands, which are supposed to represent what in wood-construction would be ends of beams. (3) The **Frieze**, a continuous band of low relief which ran along the side walls of the *cella* and above the two rows of six columns immediately attached to it. (See figs. 8, 9.) The whole was executed in marble obtained from the quarries of the Attic hill, Pentelicus. These several groups of sculpture are described below.

#### *Later History of the Parthenon.*

The statue of the Parthenos is known to have been in existence about 430 A.D., but not long after this date the figure was removed, and the Parthenon was converted into a Christian church. Athens was taken by the Turks in 1458, and soon after the Parthenon was converted into a Turkish Mosque, like the Church of St. Sophia at Constantinople and the Gothic Cathedrals of Cyprus.

From this date it probably suffered little until 1687, when Athens was taken by the Venetian General, Morosini. In the course of a bombardment of the Acropolis, the besiegers succeeded in throwing a shell into a powder magazine in the Parthenon, and caused an explosion that destroyed the roof and much of the long sides of the building, together with a loss of more than 300 lives. Further injury was done by Morosini, who made an attempt with insufficient appliances to take down the central group of the west pediment, which was still nearly complete. The workmen had hardly begun to remove the cornices above the figures when the whole of the central group fell to the ground.

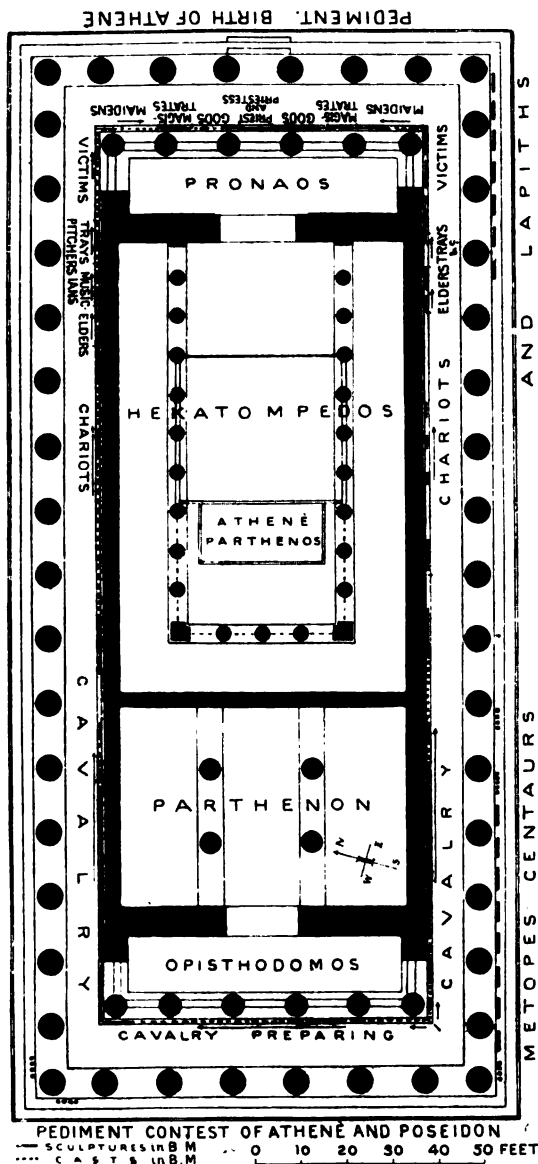


Fig. 8.—Plan of the Parthenon. (After Doerpfeld.)

Fortunately, many of the sculptures had been drawn by a skilful artist before the explosion. In 1674 a painter in the suite of the Marquis de Nointel, French Ambassador at the Porte, commonly supposed to have been Jacques Carrey, made sketches of large portions of the frieze and metopes and of the then extant portions of the pedimental compositions. These drawings are preserved in the French Bibliothèque Nationale, and are constantly referred to in discussions of the Parthenon sculptures.

In 1688 Athens was restored to the Turks, and for more than a century the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime or built into walls by the Turkish garrison; others were mutilated by the Turks or by travellers who from time to time obtained admission to the Acropolis, and broke off portable fragments of the sculptures.

In 1749, when the west pediment was drawn by R. Dalton, many figures still remained in position. Not long after, one fell, and others, for fear of accident, were broken up. Several portions also of the frieze, which were seen by Stuart (1752), had disappeared at the beginning of the nineteenth century. On the other hand, the east pediment, being inaccessible, suffered no important change between 1674 and 1800. An account has already been given above of the proceedings of Lord Elgin's agents.

Several portions of the sculptures of the Parthenon have been discovered since the time of Lord Elgin on the Acropolis and its slopes, or in various parts of Europe, to which they had been taken by travellers. These are represented as far as possible in the British Museum by plaster casts.

The following aids to the study of the Parthenon will be found in the Elgin Room:

Model of the Athenian Acropolis, showing the results of the last excavations.

Model of the Parthenon. The model was made by R. C. Lucas, on a scale of a foot to 20 feet, and represents the state of the temple in 1687, after the explosion, but before Morosini had attacked the west pediment.

Carrey's drawings of the pediments. Photographic reproductions of the originals are exhibited. (See also figs. 10, 12.)

A drawing by Pausanias of the East end of the Parthenon, in 1765.

A restored view of the Athenian Acropolis. By Richard Bohn. View of the Parthenon in 1802. By Sir R. Smirke.

A portrait of the seventh Earl of Elgin. From the picture in the possession of the Earl of Elgin, K.G.

### **STATUE OF ATHENÈ PARTHENOS.**

The colossal statue of Athenè Parthenos by Pheidias was placed within the central chamber of the Parthenon. The figure was made of gold and ivory, and was, with its base, about 40 feet high.

Athenè stood, draped in chiton and aegis. With her left hand she supported her spear and the edge of her shield. Between her and her shield was the serpent Erichthonios. On her outstretched right hand was a winged Victory, six feet high, holding a wreath. The helmet of the goddess was adorned with a Sphinx and Gryphons,



Fig. 9.—Sectional view of the East End of the Parthenon. (After G. Niemann.)

two figures of Pegasus, and a row of small horses. All available spaces were covered with reliefs. In particular there was a battle between Greeks and Amazons (see below, no. 302) on the outside of the shield. Reproductions of coins with representations of the statue, and also of two gold medallions, now in the Hermitage Museum, which give the head, are shown in a table-case.

**300.** (Plate II.) Cast of a statuette, copied from the **Athenè Parthenos**. This figure, which was found at Athens in 1880 (and from the place of its discovery is usually known as 'the Varvakion Athenè') gives a fair idea of the general form of the colossal statue.

**301.** Another cast of a statuette copied from the **Athenè Parthenos**. This figure, which was found at Athens in 1859 (and is usually known as the Lenormant copy), is unfinished, but gives rough indications of the reliefs, namely, the battle of Greeks and Amazons on the shield, and the birth of Pandora on the plinth.

**300A.** A third cast of the figure is taken from a torso discovered in 1896 at Patras. Judging from what remains, this would have been the most important of the three copies if it had been more complete.

**302.** Fragment of shield supposed to be a rough copy from the shield of the statue of Athenè Parthenos. A comparison with the last number and with other copies makes the origin of this relief (called after its previous owner, Viscount Strangford, 'the Strangford shield') fairly certain. It is even possible to identify two of the figures—a bald-headed figure with a battle-axe, and a helmeted Greek with face half hidden by his raised right arm—as those which a later Greek legend, preserved for us by Plutarch, called Pheidias and Pericles, and connected with a charge said to have been made against Pheidias of impiety in placing the portraits in so sacred a place. Traces of painting remain on the back of the shield, where the original is known to have been decorated with the war of the gods and giants.

## THE SCULPTURES OF THE PARTHENON.

The marbles of the Parthenon are accounted, by the consent of artists and critics, to be the finest series of sculptures in the world. In the art of Pheidias complete technical mastery has been acquired, and sculpture is freed from the limitations which some forty years before had hampered the sculptors of the Aeginetan pediments (p. 12). All parts of the skin surface can now be given their own characteristic qualities; the figures are united in complex systems of grouping; the draperies show a rich variety of crease and fold and texture. At the same time, however, the art of sculpture is still pervaded by a certain grave dignity and simplicity which is wanting in the more sensuous, more florid, or more conventional works of a later time.

## EASTERN PEDIMENT OF THE PARTHENON.

**303.** We know from Pausanias (i., 24, 5) that the subject of the composition in the Eastern Pediment had relation to the birth of Athenè, who, according to the legend, sprang forth, fully armed, from the brain of Zeus. As all the central part of this composition was already destroyed when Carrey made his drawing of the



Fig. 10.—Carrey's Drawing of the East Pediment of the Parthenon.



Fig. 11.—Figures from the Relief on the Madrid Puteal.

pediment, we have no means of ascertaining how the subject was treated, though a certain amount of evidence as to the grouping of the figures can be obtained from marks on the floor of the pediment.

It can hardly be doubted, however, that figures of Zeus and Athenè occupied the middle of the pediment, and from analogy with other representations of the incident it is likely that Zeus was enthroned, and Athenè standing erect, in full armour, while Hephaestus (see below, H) was starting back, after cleaving the skull of Zeus. One representation of the subject, as drawn by a vase-painter of the fifth century B.C., will be found below, p. 243, but it is impossible to suppose that the Athenè of the East Pediment was of such insignificant proportions. It is more probable that some idea of the treatment of the central group may be obtained from a relief surrounding a *puteal* or well-head now at Madrid (fig. 11), in which Zeus, Athenè, Victory and Hephaestus are the principal figures.

Though the central group is missing, a general view of the pedimental figures shows the skill with which the groups are composed to harmonise with the raking lines of the upper cornice of the pediment. It must also be observed that there is a subtle gradation in the emotion and interest shown by the figures taken in order from the middle outwards. In this way, although vigorous action was represented in the middle of the pediments, the artist has been able, by introducing figures in deep repose, to prevent an effect of undue restlessness, and to make the whole monumental.

If we confine our attention to the extant figures, we find wide differences of opinion as to their interpretation. The figures in the extreme angles are the only ones as to which there can be no doubt. On the left the sun-god, Helios, rises from the ocean, driving his car, and on the right the moon-goddess Selenè sets beneath the horizon.

These two figures may be interpreted as marking the boundaries either of Olympos or of the universe, and Helios, issuing from the sea, must denote the sunrise.

As to the remaining figures, numerous interpretations have been suggested, but none are certain. They may be divided into two classes, according as they regard the figures as definite mythological persons, such as Theseus, or personifications of parts of the natural world, such as Mount Olympos.

Taking the figures of the East Pediment in order, we have :—

**303 A, B, C. Helios**, the sun-god, rising with his horses from the waves, which are shown rippling about the group. Bronze rivet-holes show the original positions of the metal reins and horse trappings. Helios must be regarded as standing in a four-horsed chariot, with arms outstretched to hold the reins. Two of the horses' heads are still in place in the pediment.

**303 D. (Plate III.)** This figure is commonly known as **Theseus**, though there is in truth very little probability that the name is correct. It dates from a time at which the subjects of the

two pediments were confused, and when Theseus was given a place as a witness of the contest for Attica, now known to be the subject of the west pediment group. It has also been called Heracles, Cephalos, or **Dionysos**, or (as a personification of nature) Mount Olympus. The figure reclines in easy position on a rock, covered first with a skin, perhaps of a lion, but probably of a panther, and secondly with a mantle. In the hands, now lost, he may have held a long staff (in the left) and a cup (in the right). He shows no consciousness of the events passing in the centre of the pediment.

From this figure, more than from any other that is preserved to us, we obtain an idea of the serene grandeur and simple power of sculptures of the school of Pheidias.

**303 E, F.** Two female figures seated on square chests. They are grouped in a way that suggests affectionate intimacy. The figure on the right seems to be learning the news of the birth of the goddess with emotion and surprise. The names commonly given to this pair are **Demeter** and **Persephonè** (Ceres and Proserpine), F being the mother and E the daughter. They have also been taken for two of the *Horæ*, or Seasons, who, so Homer tells us (*Il.* v., 749; viii., 393), were the warders of the cloud-gates of Heaven.

**303 G.** This figure is traditionally known as **Iris**, the messenger of Zeus. The attribution, however, cannot be sustained. Iris, the messenger, should have wings and a short skirt, barely reaching to the knee. Moreover, the pose is that of one starting aside from the central action rather than of one who is carrying tidings to a distance. The mass of drapery at the back is a part of a bellying mantle, of which the ends were held in either hand. The action is common in Greek art of the fifth century B.C. to express sudden movement, and no doubt it is based on observed facts.

Compared with the other statues of the pediment, the forms of this figure are slight and immature, as of a girl who has hardly reached her full development. Various alternative names have been proposed, such as *Eileithyia*, the goddess who attends on birth, or *Hebè*, or simply an alarmed maiden.

**303 H.** Cast of a torso of **Hephaestos** or **Prometheus**. We have now reached the central group, as to which all is uncertain. This powerful torso (exhibited under the frieze) was found on the east side of the Parthenon. The action of the shoulders, and of the muscles of the ribs and back, shows that the arms were raised. Perhaps both arms held an axe above the head, and we may suppose that the personage would not have been omitted through whose act of cleaving the head of Zeus with an axe the birth of *Athenè* was accomplished. In the most generally diffused version of the myth this was done by Hephaestos, but Attic tradition preferred to attribute the deed to Prometheus.

[**303 J.** 'Victory.' The female torso which long stood in this place was removed in 1910 to the West pediment (see below, p. 28)].



**303 K, L, M** (Plate IV.). Group of three female figures (or perhaps a group of two, with a third figure less closely associated, the figure K being made of a different block from L and M). In this beautiful group, commonly known as '*The Fates*,' we have the same subtle gradation of interest in the central event that has been already observed in the figures D, E, F. The figure K half turned her head towards the centre (see Carrey's drawing), L appears about to spring up, and the motive forms a contrast to that of the reclining figure (M), whose right arm rests in her companion's lap, and whose tranquil attitude and outward gaze, shown by Carrey's drawing to have been directed towards the angle of the pediment, seem to indicate that the news of the birth has not yet reached her.

In the absence of any distinctive attributes it is impossible to name the figures with certainty. The chief reason for calling them the Fates is that the Fates occur on the representation of the myth at Madrid (fig. 11). Some interpreters have taken them for personifications of the dew or of the clouds. Those writers who regard K as separate from L and M have called K Hestia, the hearth-goddess, while L and M have been called Aphrodite in the lap of Thalassa (the Sea), or of Peitho, or Thalassa in the lap of Gaia (the Earth). The traditional name seems to have at least as good a claim to acceptance as the suggested alternatives.

The three figures have in eminent degree the sculptural qualities of breadth, dignity, and repose. The draperies are carved with a rich multiplicity of fold upon fold, giving brilliant contrasts of light and shade; but through the confusion the essential qualities of each texture are carefully observed. The Ionian tunic of fine fabric is in multitudinous creases and folds; the heavy mantles assume rich folds, but are free from the finer creases. Finally, the blankets spread upon the rocks are broad and flat.

**303 N, O.** Selenè (cast) and one of her horses. The moon-goddess, driving her team (two heads still remain on the pediment), sets below the horizon, while the sun rises from the sea. An alternative name suggested for this figure is Nyx (the Night), on the ground that Selenè is usually a rider, in art of the fine period. Nyx, however, should be a winged figure.

The horse's head presents, as might have been expected, a marked contrast in motive to the pair in the opposite angle. The heads of the horses of Helios are thrown up with fiery impatience as they spring from the waves; the downward inclination of the head here described indicates that the car of Selenè is about to set. This horse's head (O) is counted the finest rendering of the subject that survives in ancient art.

## WESTERN PEDIMENT OF THE PARTHENON.

**304.** The subject of the Western Pediment of the Parthenon, according to Pausanias (i., 24, 5), was the strife of Poseidon with

Athenè for the soil of Attica. This contest, according to tradition, took place on the Acropolis itself. Poseidon, striking the ground with his trident, produced a salt spring or, according to another and later version, a horse. Athenè showed her power by making the soil produce the olive tree. The victory in the contest was adjudged to Athenè. The spot where this double miracle took place was marked in subsequent times by the joint temple of Erechtheus and Athenè Polias, within the precincts of which were the sacred olive tree produced by Athenè and the salt spring of Poseidon.

In the time of Carrey the composition in this pediment was nearly perfect, and to understand the torsos which remain reference should be made to Carrey's drawing (fig. 12) or to the wax reconstruction of the figures, after Carrey, on the large model of the Parthenon.

The destruction of the middle group of the western pediment since it was seen by Carrey was chiefly the work of the Venetian General, Morosini (see p. 18). After the fall of the group the fragments lay where they fell for more than a century, and only such as were gradually buried beneath the soil escaped destruction. The illustration (fig. 13) from Richard Dalton (1749) shows the state of the group at that date. Many, however, of the remnant were destroyed soon after (see p. 20). All that remained in position in the western pediment when Lord Elgin's agents came to Athens were the figures A, B, and C in the north angle, and in the south angle the reclining female figure W; and these (with the exception of A) are still in their original position, being represented by casts in the Elgin collection.

The central figures are undoubtedly Athenè and Poseidon, and the figures in the angles are generally regarded as river-gods, but all the rest are doubtful. It is commonly thought that the figures to the left of Athenè are Attic deities or heroes, who would sympathise actively with her in the contest which is the subject of the pediment, while those to the right of Poseidon are the subordinate marine deities who would naturally be present as the supporters of the Ruler of the Sea.

Another system of interpretation (Brunn) seeks to show that the west pediment contains a personified representation of the whole coast of Attica, from the borders of Megaris to Cape Sunium.

More recently it has been suggested that the supporters of Athenè are Cecrops and his family, while Erechtheus and his daughters are on the side of Poseidon (Furtwaengler), and the two early Attic heroes are thus associated with the two deities. The main objections are that only one figure (that of Cecrops) can be identified with any degree of certainty, and the Erechtheus, if he ever existed, was lost before the time of Carrey.

If, however, we examine the composition of the pediment as a whole, it will be seen that it is necessary to distinguish between the central group and the figures in the angles. The central group from charioteer to charioteer are of a larger scale, are arranged with

strict responson, and the personages are keenly interested in the contest. On the other hand, the figures that occupy the extremities of the pediment are on a smaller scale, and they are evidently established in the field as spectators. They have not arrived in the trains of the two deities, and there are no convincing grounds for the assumption that their sympathies belong to the deity who stands nearest to them. Nor is there anything to suggest that they are acting as judges, or that Cecrops has any pre-eminence as a judge. They are rather personages representative of the general body of mythic inhabitants, in whose presence takes place the creation of the tokens on which the Olympian gods must give judgment.

**304 A. Ilissos or Cephissos.**—This figure, reclining in the angle of the pediment, is generally considered to be a river-god, and is popularly known as the Ilissos, though it may equally well represent the Cephissos. The figure, when complete, may have been represented as turning its head towards the central scene with attention partially aroused. It has been long and deservedly celebrated for the perfection of its anatomy.

**304 B, C. Cecrops and Pandrosos (cast).**—This group still remains in the pediment at Athens, though much injured by exposure to the weather. It consists of a male figure grouped with a female figure, who has thrown herself in haste upon both knees, with one arm round the neck of her companion. Her action expresses surprise at the event occurring in the centre of the pediment. On the ground between the pair are the coils of a large serpent. The remainder of this serpent may be seen at the back of the group, passing under the left hand of the male figure. In front of this hand is a marble fragment of the serpent from the Elgin collection.

The close association of the serpent with the male figure suggests the earth-born Cecrops, who in literature, and often in art, is represented as himself half serpent. According to the myth he acted as judge or as witness in the contest between Athenè and Poseidon. If we adopt this attribution, then the female figure so intimately associated with him would be one of the daughters of Cecrops, perhaps Pandrosos.

**304 D-G.** Of the following figures shown in Carrey's drawing only slight fragments remain. [See *The Sculptures of the Parthenon.*] The figure G, who acts as charioteer to Athenè has been generally recognised as **Nikè** (Victory).

Considerable changes were made in the mounting of the figures of the west pediment in 1910, on the occasion of the transfer of the figure of Iris (N) from its previous position as J in the east pediment. The pose of each torso was readjusted to bring it more closely into correspondence with the indications of Carrey's drawing, and their heights from the base line were fixed so as to correspond to the original height of the torso, when a part of the complete figure. The base line of the two central figures (Athenè and Poseidon)

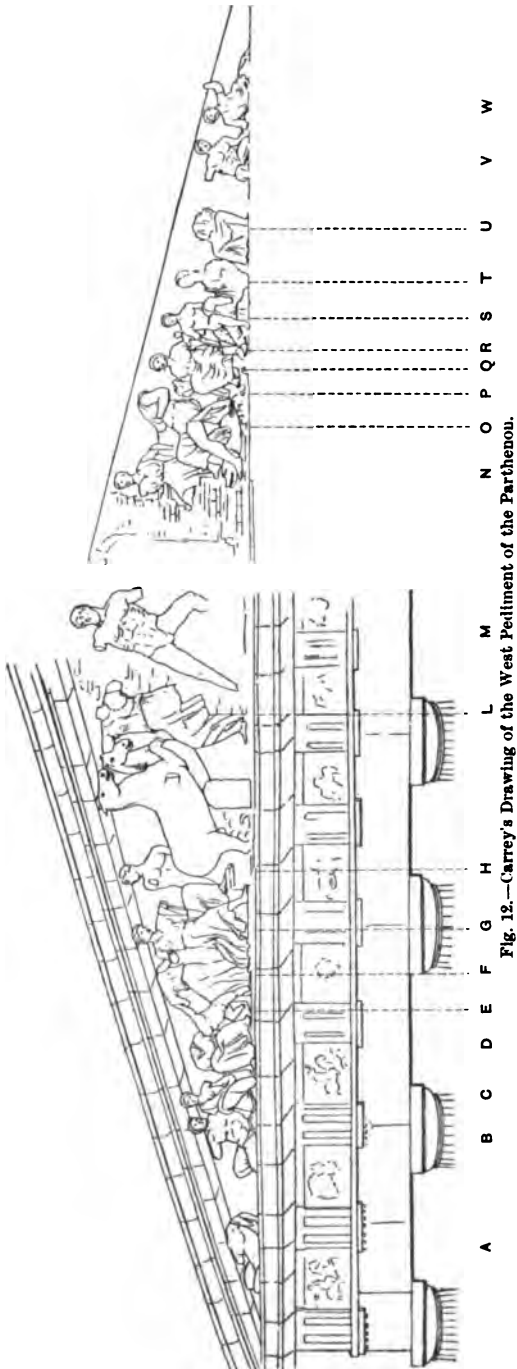


Fig. 12.—Carrey's Drawing of the West Pediment of the Parthenon.

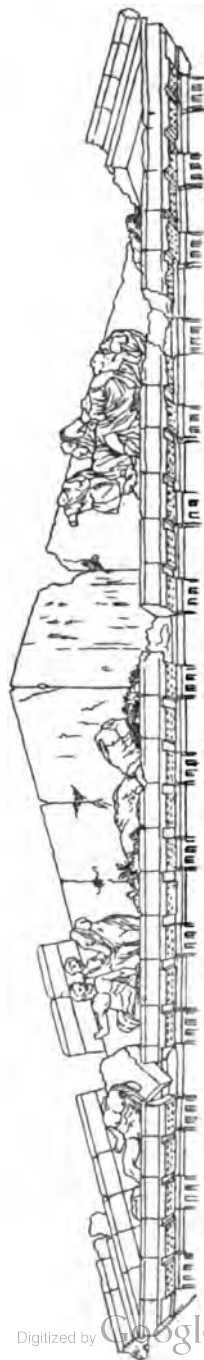


Fig. 13.—The West Pediment in 1749, from Dalton's drawing.

must be supposed by the spectator to be on a level with those of the two groups to right and left. There has also been a considerable compression laterally, and increased spaces must be allowed for between C and H, H and L, M and N, Q and V. The length of cornice suspended above the figures must be supposed to represent the moulding at the back of the pediment, under the cornice slabs.

**304 H. Hermes (?)**.—In the background, between the figure G and the horses, Carrey gives a male figure (H), who looks back at the charioteer, while he moves forward in the same direction as the horses. The figure drawn by Carrey has been generally recognised in the torso in the Museum.

**304 L, M. Athenè and Poseidon**.—The Athenè, of which L is the remnant, is drawn by Carrey, moving rapidly to the left: her right arm, broken off above the elbow, is advanced horizontally in the same direction. Her helmeted head (identified in 1907) was turned back towards Poseidon.

The torso of Poseidon now consists of three parts, of which the upper part is the original fragment from the Elgin collection, while the lower part is cast from two fragments at Athens. It appears from Carrey's drawing that Poseidon was starting back in a direction contrary to that of Athenè, while he also was looking back towards the middle of the pediment.

Though we know from Pausanias that the strife between Athenè and Poseidon for the soil of Attica was the subject of the western pediment, the exact action represented by the central group cannot be determined. Probably the two gods have each produced their respective tokens—an olive tree and a salt spring—and are drawing slightly apart, while their looks are directed inwards.

On the right of the central scene was, first, the figure N, placed before 1910 in the east pediment. The figure may be supposed to be **Iris**, communicating the will of Zeus to the disputants.

**304 O.** Torso of the charioteer of Poseidon, either **Amphitritè**, his queen, or perhaps a Nereid. It should be noted that this figure was not seated as Carrey has drawn it, but must have been standing with the body thrown back and the arms extended in front, like the charioteer (no. 33) in the north frieze.

**304 P, Q.**—Of the complicated group of figures that follow in Carrey's drawing little now remains except the lower part of the draped female figure (Q) with the boy (P) standing beside her. If we assume that she is a marine goddess, the name **Leucothea** seems the best attribution, and the youth at her side would then be **Palaemon**. It has been suggested (Furtwängler) that she is the Attic maid Oreithyia, between the two sons which she bore to the wind-god Boreas, but there is very doubtful authority for supposing that a young Boread would have been represented without wings.

**304 V, W.** Like the figure on the left (A) these two are usually taken for river-gods, such as **Ilissos**, or **Cephissos**, and

**Callirrhoe**, the celebrated Athenian fountain, but the arguments in favour of the interpretation are weak. Both are casts, the originals being at Athens.

### 304\*-323.—METOPES OF THE PARTHENON.

The Metopes of the Parthenon are sculptured blocks which were inserted in the spaces, *metopæ*, left between the ends of the beams of the roof. These ends were represented by slabs, called *triglyphs*, from the three parallel vertical bands cut in them. Reference to the model of the Parthenon will show the relative positions of the metopes and triglyphs.

The Parthenon had originally ninety-two metopes, thirty-two of which were on each of the long sides, and fourteen at each end. Many of these are now only preserved in the drawings by Carrey, having been destroyed in the great explosion. Unfortunately, however, Carrey was only able to sketch the metopes of the south side. Forty-one metopes still remain on the temple, but are for the most part so decayed through time and weather that there is great difficulty in making out their subjects. The British Museum possesses fourteen original metopes brought from Athens by Lord Elgin, and one which was sent away by Choiseul-Gouffier, the French Ambassador at the Porte, and was captured by a British cruiser. Choiseul-Gouffier also obtained a metope (no. 313), which is now in the Louvre. These sixteen metopes are all from the south side of the Parthenon. The first metope on the south side, reckoning from the south-west angle, is still in position on the temple and is represented here by a cast (304\*); the second on the temple is the first (no. 305) of the series of original sculptures in the Museum. The relation of the metopes in the Museum to the building is shown on the ground plan (fig. 8).

The subjects of the original metopes in the Museum are taken from the contest between the **Centaurs and Lapiths**. The wild half-human and half-brutal Centaurs were present, so ran the legend, as guests at the wedding feast of Peirithoös, the Lapith king, and of Hippodameia. Frenzied with wine, one of the Centaurs seized the bride. A general conflict followed, in which, on the whole, the Lapiths were the victors. On the metopes of the Parthenon the story is told by means of a series of single combats, or of struggles between a Centaur and a Greek woman. None of the combatants can be named, and the occasion of the strife is only indicated by the occasional wine-jars.

The sculpture is in the highest relief attainable in marble, large portions of some of the figures being carved in the round so as to stand out quite free of the background. There is a remarkable inequality of style in the sculpture. Thus, for example, nos. 315, 319, 320 show traces of archaic feeling, with grotesque exaggeration of the Centaurs' features. Nos. 310, 312 are more free in style, but still exaggerate the grotesque. Nos. 305, 307, 308, 316, 317 are free in action and developed in style, the grotesque element is reduced, and pathos is expressed. A small group, 309, 313, 314, 321 appear to be of the free period, but weak and conventional both in composition and expression.

**305.** The Lapith throttles the Centaur, while half kneeling on his body.

**307.** The heads of both the figures are cast from originals at

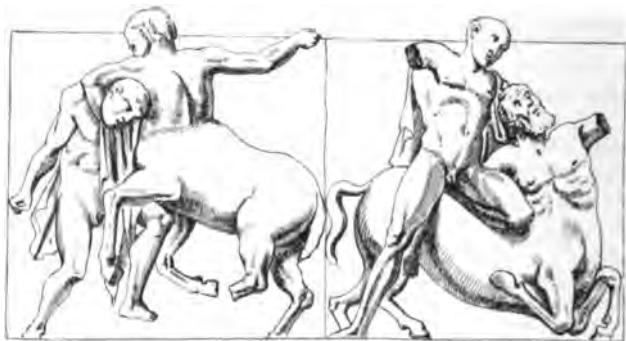


Fig. 14.—Metopes 304\*, 305, from Carrey.

Copenhagen, whither they appear to have been sent by an officer serving at the siege of the Acropolis in 1687.

**308, 309.** The action of these metopes is explained by a reference to Carrey's drawing. In 308 the Centaur attempts to grapple with the Lapith, who tries to keep him at arm's length, and to escape. The cast of the head of the Centaur, in no. 308, was added in 1897. The original is at Wurzburg.

**310.** (Plate V. fig. 1.) This spirited metope, like no. 307, illustrates the scattered condition of the Parthenon sculptures. The original head of the Centaur is at Athens, and that of the Lapith is in the Louvre.

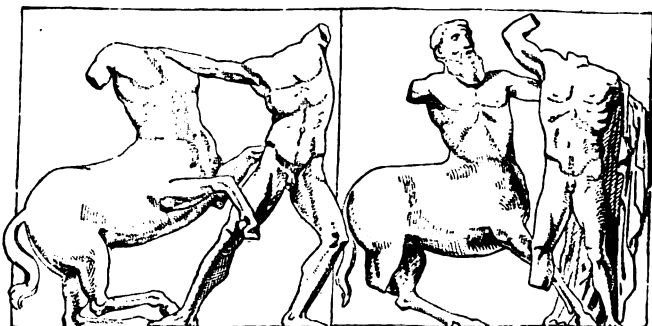


Fig. 15.—Metopes 308, 309, from Carrey.

**311.** For the original composition of the group, which has been much mutilated since the time of Carrey, see fig. 16.

**312.** The Centaur has the advantage. The Lapith is thrown

down over a large wine vessel ; the Centaur has grasped his left leg with his left hand, rolling him back on the jar (compare fig. 17).

313, 314. Casts. The originals are in the Louvre, and at

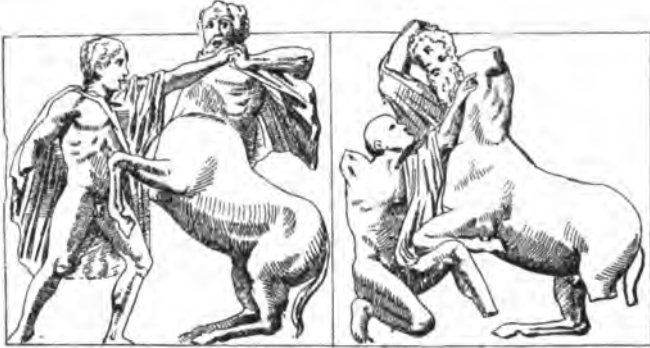


Fig. 16.—Metopes 310, 311, from Carrey.

Athens, respectively. Compare figs. 17 and 18 for Carrey's drawings. These two were separated by a metope with a Lapith stabbing a Centaur in the belly (fig. 18), of which only fragments remain.

Between 314 and 315 were thirteen metopes, all drawn by Carrey. The first nine related to an uncertain subject, seemingly quite distinct from the Centaur episodes, and perhaps to be explained as relating to the myth of Erichthonios. The last four continue the Centaur and Lapith series.

315. The Centaur's hands are raised to strike with some weapon, perhaps the branch of a tree.

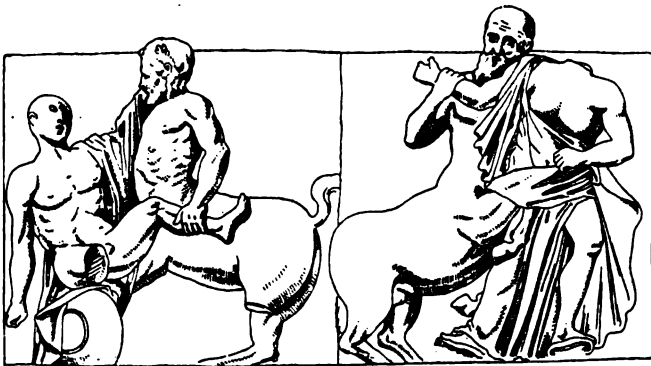


Fig. 17.—Metopes 312, 313, from Carrey.

316. The metope is very skilfully composed, and the figure of the Lapith is finely displayed against his mantle. The head was identified and attached in 1907.



**317.** (Plate V., fig. 2.) Note the dramatic contrast between the triumphant Centaur and the Lapith with his limbs relaxed by death.

**318.** The Centaur carries off a Lapith woman. Carrey's



Fig. 18.—The eleventh metope, and no. 314, from Carrey.

drawing shows that his right hand grasped her right arm at the back of his head.

**322.** Cast from a metope of the north side, still in position at the north-west angle of the temple. The subject is uncertain.

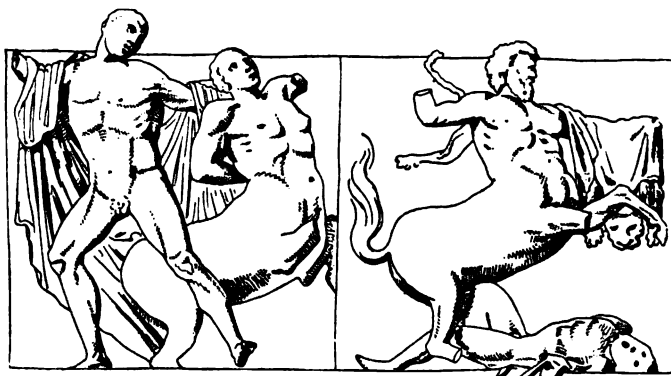


Fig. 19.—Metopes 316, 317, from Carrey.

**323.** Cast from the first of the metopes of the west side. The figure may be a mounted Amazon.

### THE FRIEZE OF THE PARTHENON.

The Frieze of the Parthenon is a continuous band of sculpture in low relief, which encircled and crowned the central chamber or

*cella* of the temple, together with the smaller porticos that immediately adjoined each end of it.

The frieze is nearly 3 ft. 4 in. high. The length of each end was 69 ft. 6 in.; the length of each long side was 192 ft. 6½ in. The length of the entire frieze was therefore 524 ft. 1 in.

The frieze, which was nearly complete in the time of Carrey, suffered greatly in the explosion, particularly about the middle of the two long sides. The drawings of Carrey are unfortunately only of partial assistance in the reconstruction of the missing portions, since he only had time to draw a little more than half of the entire frieze.

Of the entire frieze the British Museum possesses about 247 ft. 3 in. (or 47 per cent.) in the originals, and 172 ft. 11 in. (or 33 per cent.) in casts; 58 ft. 8 in. (or 11 per cent.) is preserved in drawings only, and 45 ft. 3 in. (or 9 per cent.) is entirely lost. The slabs are arranged as far as possible in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The relation of the various parts of the frieze to the plan of the building is shown on the ground plan (fig. 8).

The precise occasion and motive of the sculptured slabs of the Parthenon frieze has been a matter of discussion. It is clear, however, that the main theme is a festal procession, in which the Greeks, and more particularly the Athenians, took a passionate delight. In the presence of a company of spectators, seated deities and standing mortals, we see a long retinue of maidens, cattle, musicians, elders, chariots and horsemen. Each part of the procession seems to move in the manner suited to its own character, the maidens with graceful ease, the elders with slow dignity, and the cavalry in a prancing tumult, while an unrivalled measure of life and beauty pervades the whole.

The subject of the frieze of the Parthenon is generally considered to be the **Panathenaic Procession** at Athens.

The Panathenaic festival, held in honour of Athenè Polias, the guardian deity of the Athenian Acropolis, had been celebrated from remote antiquity. A solemn sacrifice, equestrian and gymnastic contests, and the Pyrrhic dance, were all included in the ceremonial; but its principal feature was the offering of a new robe, *peplos*, to the goddess on her birthday. The *peplos* of Athenè was a woven mantle renewed every four years. On the ground, which is described as dark violet and also as saffron-coloured, was interwoven the battle of the gods and the giants, in which Zeus and Athenè were represented. It was used to drape the rude wooden image of Athenè.

The festival was originally an annual one, but after a time it was celebrated once every four years with special splendour and solemnity.

On the appointed day the procession which conveyed the *peplos* to the temple of the goddess assembled in the outer *Cerameicos*, and passed through the lower city round the Acropolis, which it ascended through the Propylaea. During its passage through the city the *peplos* was, at any rate in later times, displayed on the mast and

yard of a ship which was drawn on rollers. The only known representation of the ship occurs on an Athenian calendar relief (fig. 20). Unfortunately the subject is partly obliterated by the insertion of a Christian cross, which has been left in relief by the removal of the adjoining surfaces. Enough, however, remains to show the ship upon its massive rollers. In this solemn ceremony the whole body of Athenian citizens were represented. Among those who are particularly mentioned as taking part in the procession were the noble Athenian maidens, Canephoroi, who bore baskets (*kanea*) with implements and offerings for the sacrifice; the Diphrophori, who carried stools (*diphroi*); the Scaphephori, resident aliens, whose function it was to carry certain trays (*skaphae*), containing cakes and other offerings; the aged Athenian citizens, who bore olive branches and were hence called Thallophori. It has also been ascertained that the selected maidens who prepared the peplos took part in the Panathenaic procession. An Attic decree of 98 B.C.

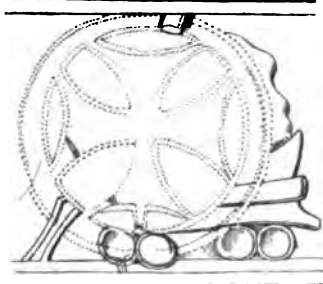


Fig. 20.—The Panathenaic Ship.

records that these maidens had performed all their duties and 'had walked in the procession in the manner ordained with the utmost beauty and grace,' and had subscribed for a cup which they wished to dedicate to Athênè.

At the Greater Panathenaia each town in which land had been assigned to Athenian settlers contributed animals to the sacrifice. Envoys also appear to have been sent who had charge of the victims.

Chariots and horsemen took part in the procession, and an escort of Athenian cavalry and heavy infantry completed the show. The whole procession was marshalled and kept in order by special officers and heralds.

When, with a knowledge of these facts, we examine the composition of the frieze, we may recognise in its design the main features of the actual procession. On the east side (see the plan, fig. 8) a solemn act (commonly supposed to be the delivery of the peplos) is being performed in the presence of an assembly of deities, separated into two groups. These deities are supposed to be invisible, and doubtless in a picture they would have been placed in the background, seated in a semicircle and looking inwards. In the narrow space of a frieze a combined arrangement was necessary, such as we see here. Next we see the persons receiving the procession on right and left of the middle; at each angle of this end, and in companies occupying corresponding positions on the two long sides (as if the procession had reached the temple, and parted to right and left to come along the sides of it), are Canephoroi, victims with their attendants, Scaphephori, musicians, chariots, and cavalry.

On the west side the procession is still in a state of preparation, but its general direction is northwards, and it must therefore be regarded as associated with the north side.

All through the frieze are magistrates and heralds marshalling the order of the procession. It has been objected that many features which we know to have formed a part of the original ceremony, as, for instance, the ship, are not found on the frieze; but Pheidias would only select for his composition such details from the actual procession as he considered suitable for representation in sculpture.

Technically, a leading characteristic of the reliefs is that they are cut inwards from the front plane into the marble, instead of being built up from a background plane like the metopes. Hence the outermost surfaces are broad and flat, with a sudden recession at their boundaries, which serves to define the subjects with admirable clearness, when seen from a distance. That, however, which distinguishes the processional part of the frieze from all other reliefs is the management of a succession of overlapping surfaces. Instead of a comparatively lifeless succession of prominences, we have (in such parts as the cavalcade) wave upon wave, giving the impression of continuous recession, though the actual variation is only one of an inch or two.

#### EAST FRIEZE OF THE PARTHENON.

**324.** 1. A man standing on the return face of slab xlv. (South Frieze), looks back and makes a signal to the procession approaching along the south side, and thus makes a connexion between the south and east sides of the frieze.

3-17. Maidens, walking in pairs, at the head of the procession, with bowls, jugs, and sacrificial implements of uncertain use, perhaps

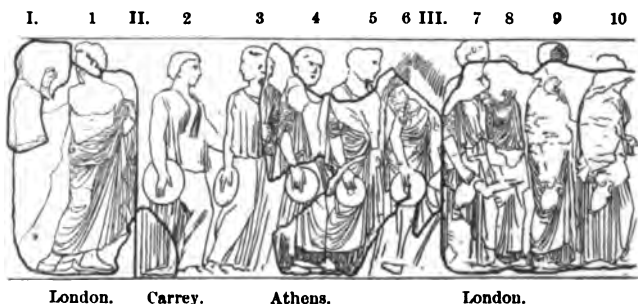


Fig. 21.—The East Frieze (Slabs I.-III.) restored.

the stands in which turned the ends of the spits used in roasting the sacrifice. This would explain the ring at the top. The full number of the maidens was sixteen, but one is lost.

18-23. A marshal heads the procession, and approaches a group

of five men, who await it. With the corresponding group of four men (nos. 43-46) they may represent the *Athlothetae*, who controlled all the arrangements, or perhaps they are merely typical citizens. It has also been suggested that they may (if we count in no. 18) be the ten legendary heroes, whose names were given to the ten Attic tribes of Cleisthenes.

24-30. First group of deities. The youthful elastic figure to the left (24) must be **Hermes**; the swift messenger, of whom the high boots and the broad-brimmed hat spread on his knees, are specially characteristic. His right hand is pierced and has held a metallic object, probably the herald's staff, caduceus.

25-26. For this pair of figures the names of **Dionysos** and **Demeter** are perhaps to be preferred, since the torch is a definite attribute of Demeter, and Dionysos would be her natural companion.

27. This is probably **Ares**. The somewhat negligent attitude is that of a person tired of sitting on a seat without a back, and clasping his knee with his hands to rest the spine. His left foot rests on the shaft of his spear.



Fig. 22.—Slave with seat.

28-30. The bearded figure (no. 30) on the left of the central group is distinguished from the rest by the form and ornaments of his chair, which has a back and also a side rail supported by a Sphinx, while all the other figures are seated on stools. It has been generally admitted that this deity is **Zeus**. It is therefore reasonable to suppose that the goddess seated next to him (no. 29) is his consort **Hera**. The winged figure in attendance on the pair has been generally called Iris, but the flowing drapery is more appropriate to Nikè or Victory. The head of the figure, which was discovered in 1889

in the excavations on the Acropolis, is admirably perfect. The left hand raises a mass of the hair as if to fasten it in a coil. The head was broken off at an early period and built into a wall, and thus escaped the mutilations suffered by the remainder of the slab.

31-35. Between the group of gods just described and the corresponding group on the right side of the centre, we have a group of five figures.

We must suppose that these figures are in front of the two groups of gods, who may be regarded as sitting in a continuous semicircle.

No. 31 is a maiden holding an uncertain object, perhaps a footstool, on her left arm, and supporting on her head a seat covered with a cushion, not unlike the seats of the gods, but smaller. She has a small pad on her head to make the weight easier to bear.

The cut (fig. 22) showing one of the slaves of Cepheus carrying

a stool with a cushion is taken from a vase in the British Museum, no. E 169.

No. 32 is another maiden, advancing slowly to the right, carrying a similar seat. She is confronted by a matronly woman, probably a **Priestess**, who raises her right hand to take the chair.

The elderly bearded man (no. 34), who is probably a **Priest**, is engaged with a boy. The two figures between them support a large piece of cloth, supposed to be the peplos, folded once lengthwise, and twice breadthwise.

From the peculiar way in which the boy grips an angle of the folded cloth between his elbow and his side, while his hands are otherwise occupied, the act of folding the cloth square seems to be represented. The portion nearest to the spectator is being dropped down till its edges are parallel with those of the lower part, so that the two parts should be exactly doubled.

The natural and obvious explanation of this incident is that it represents the delivery of the new peplos, whose conveyance was the original motive of the whole procession. The only difficulty in the matter was that the action of the priestess with the maidens ought to be of co-ordinate importance, and something more than the receiving of a chair for her own use. Such a significance is given to the action, if we accept the suggestion (made by Furtwaengler and E. Curtius) that the seats are to be set out in ceremonial manner, for the gods who are invited to be present to watch the procession. The two groups of deities show their supposed spiritual presence, and the episode with the seats shows the ceremony that was actually performed to symbolise it.

It was further suggested by E. Curtius, on the authority of a sacrificial inscription from Magnesia, that the cloth is not the peplos, but a carpet to be put before the seats of the gods. The incident is thus made a single one, and the unity of time is preserved. It seems, however, improbable that the peplos would be entirely omitted.

36. We now reach the second group of deities, seated to the right of the central scene. The first figure is clearly that of **Athenè**. She sits in a position corresponding to that of Zeus, and the Goddess of Athens is thus put in the same rank as the Supreme God.

37. Next to Athenè is an elderly bearded figure heavily built, and leaning on his staff, who is usually known as **Hephaestos**.

38-48. Slab vi. This slab has been sadly mutilated since the time of Carrey. 38-40 were found at Athens. A considerable part is taken from a mould made in the eighteenth century. Small portions of what is broken away have been re-discovered at Athens and at Palermo. A portion of the head of Aphroditè has lately been identified and placed in position.

38. This figure is probably **Poseidon**.

39. This figure has of late years been called **Apollo** or **Dionysos**, while the figure no. 25 takes the alternative titles of **Dionysos** or **Apollo**. The title of **Apollo** is to be preferred for no. 39. The seated figure next to him (no. 40) is, in that case, **Artemis**, seated with her twin brother.

40-42. The winged boy with a parasol is undoubtedly **Eros**, who must be the companion of his mother **Aphroditè**.

43-46. On the right of the gods is a group of four figures

corresponding to the five (nos. 19-23) on the left. They seem to be engaged in conversation while awaiting the arrival of the procession.

47. The next figure (no. 47) is an officer, more immediately concerned with the procession. It is evident from the way in which his head is thrown back and his arm raised, that he is not addressing the group beside him, but he is making a signal to some person at a considerable distance, while the next figure (no. 48), a similar officer, faces the advancing maidens.

49-61. The remainder of the east side is given to two officers and the procession of maidens. No. 49 has a bowl, nos. 56-57 carry between them an incense burner. Nos. 49-56 (slab vii.) are casts from the original in the Louvre. After 61 were two maidens (fig. 23) on the return side of the first slab of the North Frieze, now lost.



Fig. 23.—The last figures of the east side, from Stuart.

#### NORTH FRIEZE OF THE PARTHENON.

325. At the head of the procession on the north side we meet a troop of cows and sheep, led by an escort. Each cow is led by cords held by two youths, one on each side; each sheep is led by one boy. There are some grounds for the conjecture that the Athenian colonies contributed both cows and sheep to the festival, while the Athenians are not known to have sacrificed anything except cows. It is therefore presumed that the victims on this side of the frieze, on which alone sheep are represented, are some of the colonial offerings. In that case the men by whom the victims are conducted would be the delegates sent by the colonies.

3-11. Cattle with escort. The illustrations (fig. 24), in which the extant fragments are combined with drawings by Carrey and Stuart, give an idea of the complete composition, which is now in a fragmentary state.

12. A marshal.

13-19. Youths carrying trays of offerings (only one of three is extant) and pitchers of wine.

20-27. We see the arms of the first musician, the remainder being lost (see fig. 24). The band of musicians consisted, when complete, of four pipe-players and four lyre-players, but is now very imperfect (see fig. 25).

28-43\*. The musicians were followed by a troop of sixteen elders, conversing and moving slowly along. The last two look back to the chariot procession.

44-68. The chariots (see figs. 25, 26, 27). This part of the frieze, which is in very fragmentary condition, consists of a series

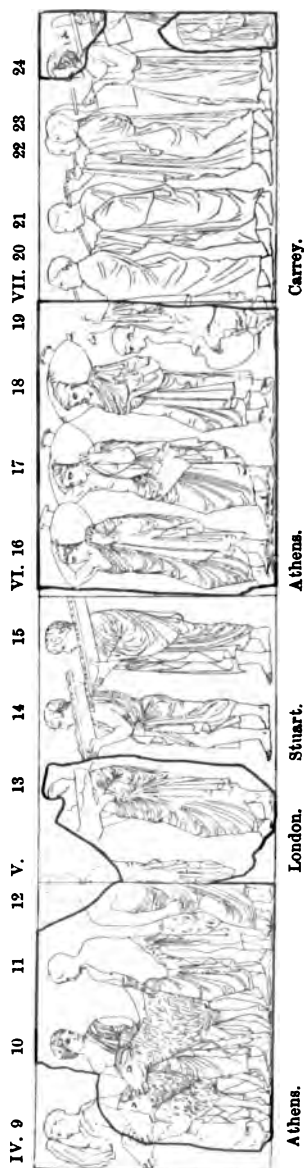
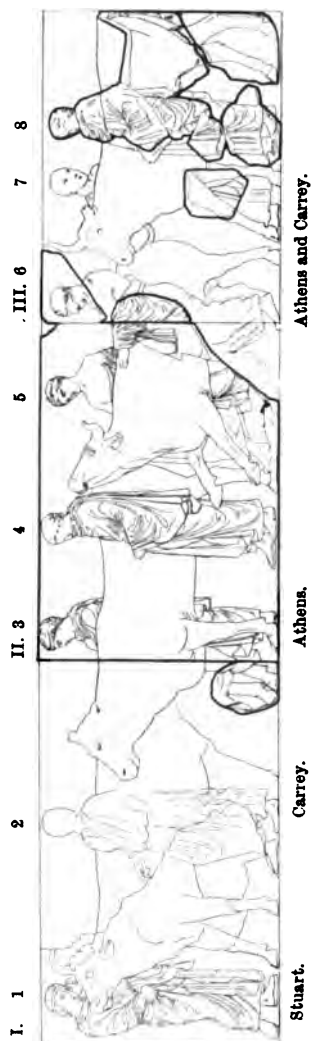
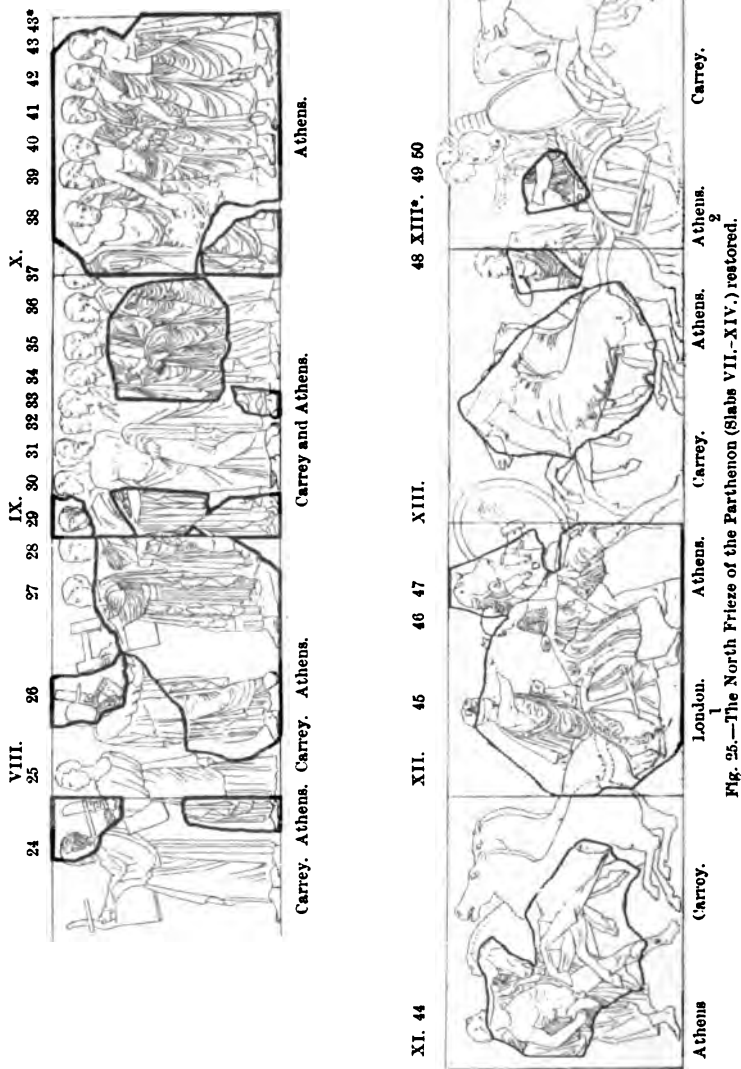


Fig. 24.—The North Frieze of the Parthenon (Slabs I.-VII.) restored.





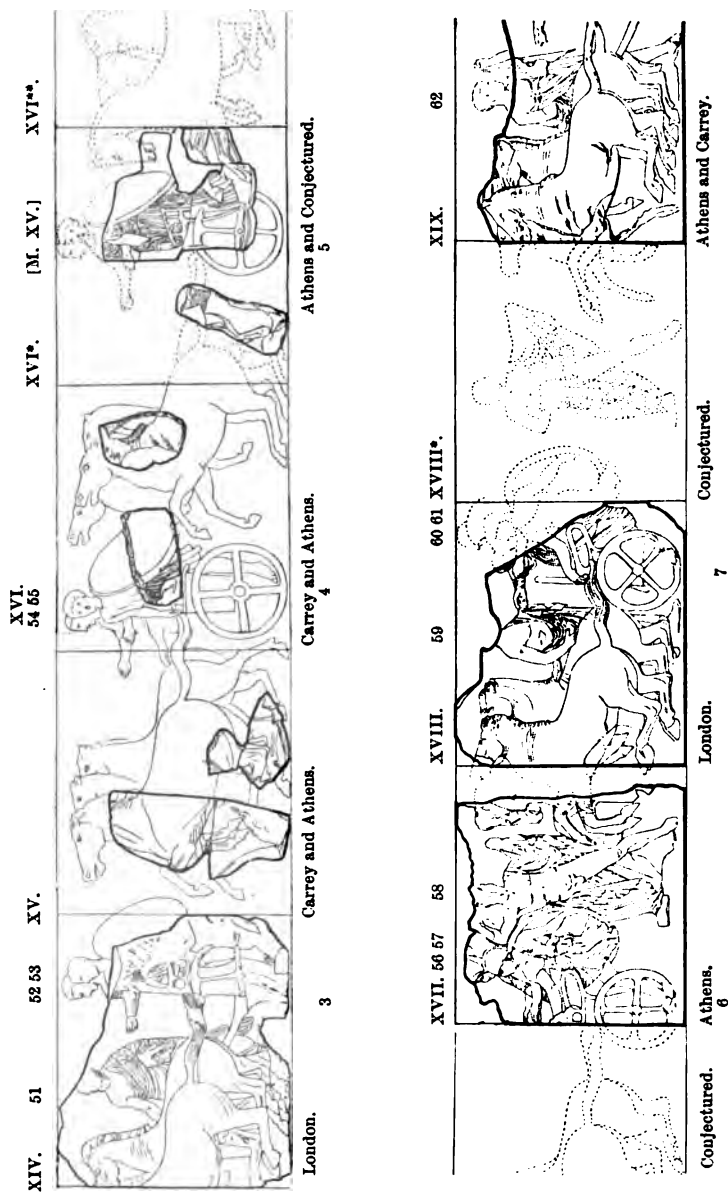
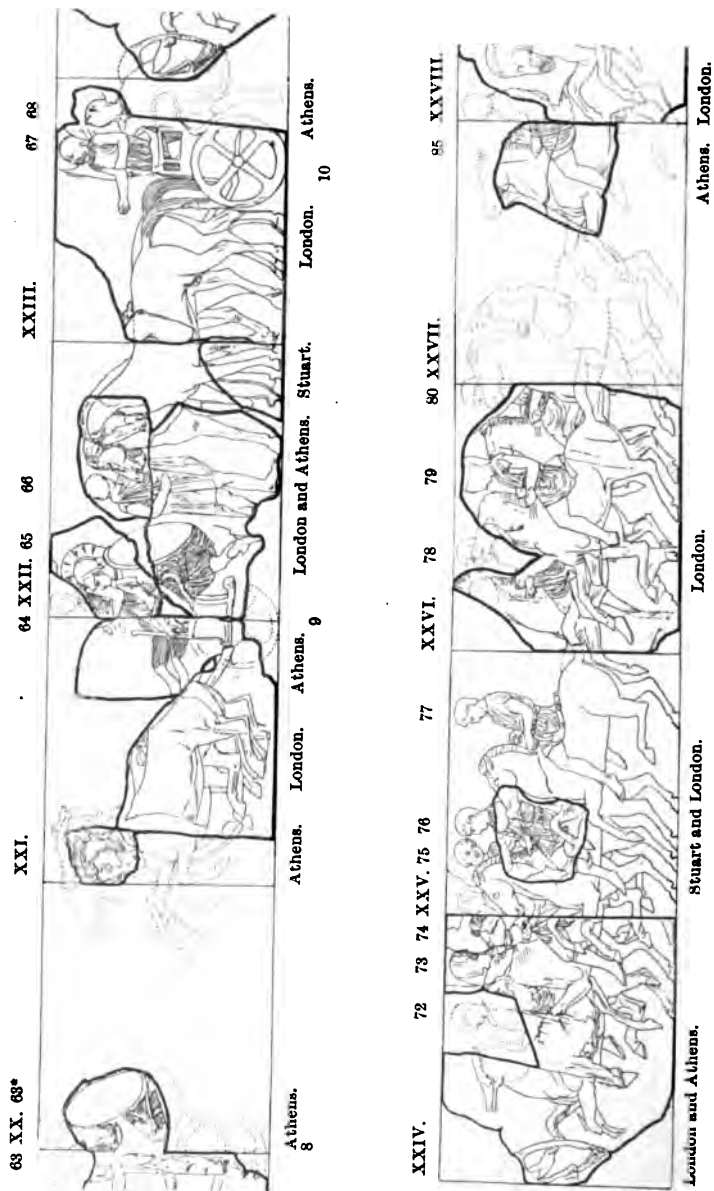


Fig. 28.—The North Frieze of the Parthenon (Slabs XIV.-XIX.) restored.



of four-horse chariots, each with a charioteer and a heavily-armed soldier known as the *apobates*, who performed a variety of exercises, such as mounting and dismounting the chariot and running beside it. There is also a marshal to each chariot group.

72-133. From this point to the north-west angle of the frieze we have a continuous procession of Athenian cavalry. The horsemen advance in a loose throng, in which no division into ranks or troops, nor indeed any settled order, can be made out. They ride, with five, six or seven, nearly abreast. The general effect of a prancing troop of spirited horses, held well in check by riders with a sure hand and easy seat, is admirably rendered. The effect is particularly fine in slabs xxx.-xlii., where it has not been marred by mutilation (see Plate VI.). The reins and bridles were in nearly every instance of bronze, indicated by rivet holes behind the horse's ear, at his mouth, and in the rider's hands.

130-134. On the last slab of the north side the procession is still in a state of preparation, and the transition to the west side is thus assisted. At the right of the slab is a rider (no. 133) standing by his horse, and in the act of drawing down his tunic under his girdle in front, while a youthful attendant (no. 134) assists him by pulling it down behind, or perhaps by tying the lower girdle over which the folds were drawn. The attendant carries on his shoulder a folded cloak, probably that of his master.

It should be noted that in every case the figure at the end of a side is stationary, and an effect of architectural stability is thereby secured.

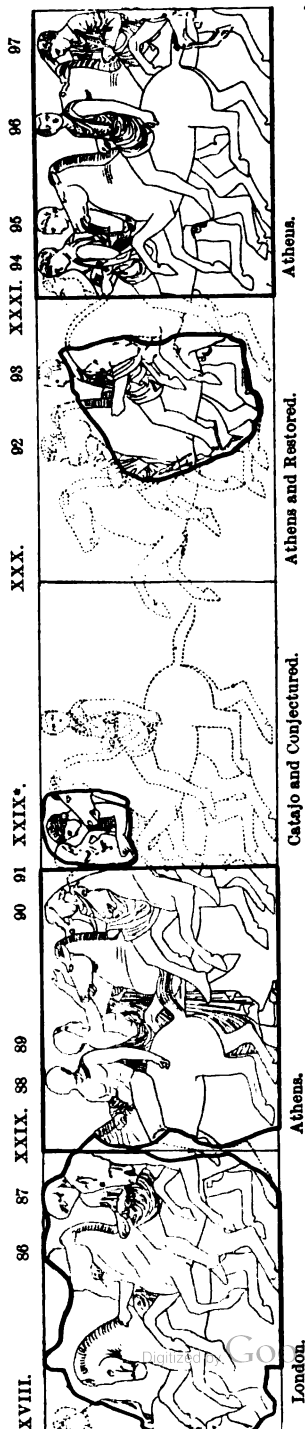


Fig. 28.—The North Side of the Frieze (Slabs XXVIII.-XXXI.).

## WEST FRIEZE OF THE PARTHENON.

**326.** The west side of the frieze contains a continuation of the procession of the north side, but here the procession is mainly in course of preparation, and the scene may be supposed to be laid in the Cerameicos. Doubtless, on account of the character of the subject, in this part of the frieze there is less continuity of composition than elsewhere. The subjects are disconnected, and are usually on single slabs, and seldom carried over a joint.

Slabs i., ii. are originals brought by Lord Elgin. The remainder of this side (with the exception of no. 27) is cast from the original slabs, which are still in position on the temple.

Two sets of casts of this frieze are exhibited in parallel lines. The upper series is taken from moulds made from the original marble in 1872, the lower series from moulds made at Athens, at the time of Lord Elgin's mission. A comparison of these two sets of casts shows how much the frieze suffered from exposure to weather during some seventy years. No. 4, for example, has lost his arms; no. 5, his face and the horse's head; no. 6, his hands; no. 10, his arm and face; no. 15, his face; and so on.

1. The single figure at the north-west angle is evidently a herald or marshal directing the start of the cavalry. His right hand probably held a staff of office, as the bent fingers are not closed. Next we have scenes of preparation, such as bridling the horses. The mounted knight (no. 11) is distinguished from all the figures in the frieze by his richly decorated armour. On his head is a crested helmet, on the crown of which is in relief an eagle with outstretched neck. A hole a little behind the temple shows where a wreath has been inserted. His body is protected by a cuirass, on the front of which is a Gorgon's head in relief, intended as a charm to avert wounds from the most vital part; on the shoulder-straps are lions' heads, also in relief. Between the breast-plate and back piece of the cuirass is an interval at the sides, which is protected by flexible scale armour. No. 12 is tying his boot. The mutilated figure, no. 25, seems to be pressing his right foot against the heel of his horse's right foreleg to make him extend himself so as to lower his back for mounting. No. 27 tries to master a rearing horse, who threatens to escape from his control.

## SOUTH FRIEZE OF THE PARTHENON.

**327.** In following the frieze along the south side from west to east, we pursue one branch of the procession which corresponds in the main with that on the north side. The chief difference is that on the south the victims consist of cows only, while on the north there are sheep as well as cows. It may therefore be the case that this side represents the victims offered by the Athenians themselves.

1-12. The first four slabs are partly in marble and partly cast

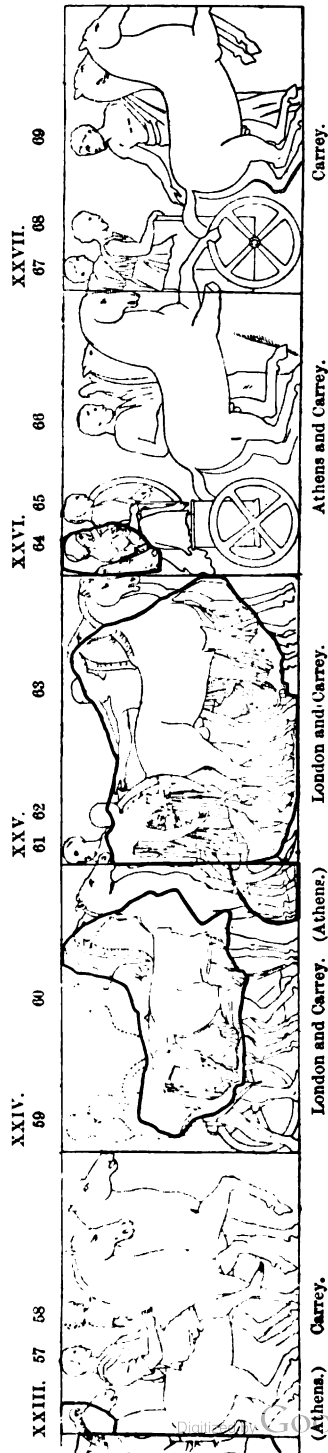
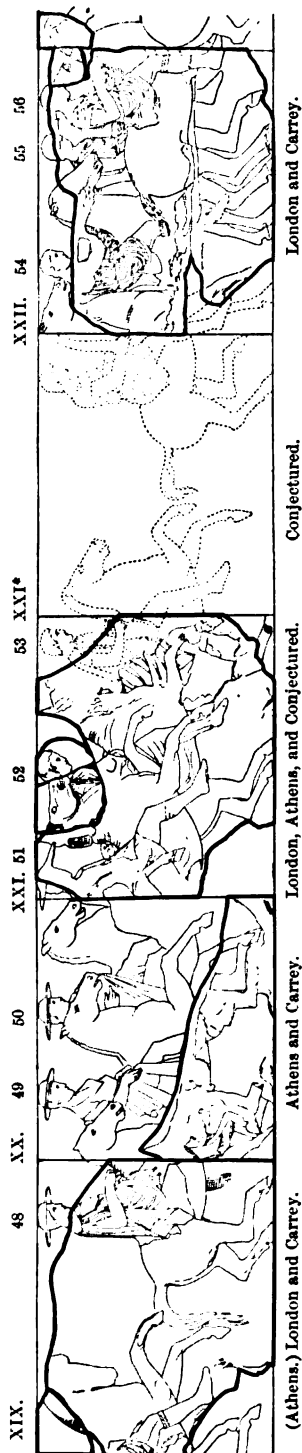


Fig. 29.—The South Side of the Frieze (Slabs XIX.-XXVII.).

from originals still on the Parthenon. They give the beginning of the procession of horsemen up the south side.

Exigencies of space have made it necessary to interrupt the sequence by placing three slabs on the projecting pier. Their true places can be found by their slab numbers—xiv., xv., xx.

13-56. The horsemen. For the most part this side of the frieze is in poor condition compared with the northern half of the procession.

59-77. The horsemen are immediately preceded in the procession by the chariot groups.

Carrey draws eight chariots, of which four partially survive and four are totally lost. On the other hand, a part remains of two groups (slab xxix.) of which there is no trace in Carrey's drawings. These, therefore, must probably be placed in a break in a sequence of slabs indicated by Carrey. Originally there must have been not fewer than ten chariot groups.

In each the charioteer is accompanied by an armed warrior; but here the armed figure is not, like the *apobates* of the northern frieze, in the act of stepping out of the chariot in motion, but stands either in the chariot or (if it is not in motion) by its side. Each chariot group when complete was accompanied by a marshal.

The armed figure (no. 74) wears the Corinthian helmet, which does not occur elsewhere on the frieze. The handle of his shield was of bronze, of which a small portion still remains in the rivet hole. Other rivet holes on the crests of the horses show that the reins and the pin for attaching the yoke to the pole were also of bronze. The horses' heads, which are treated with more freedom on this slab than elsewhere on the frieze, are of extraordinary beauty.

Mr. Ruskin (in *Aratra Pentelici*, §179) has commented on the treatment of the relief as follows:—'The projection of the heads of the four horses, one behind the other, is certainly not more, altogether, than three-quarters of an inch from the flat ground, and the one in front does not in reality project more than the one behind it, yet, by mere drawing, you see the sculptor has got them to appear to recede in due order, and by the soft rounding of the flesh surfaces, and modulation of the veins, he has taken away all look of flatness from the necks. He has drawn the eyes and nostrils with dark incision, careful as the finest touches of a painter's pencil; and then, at last, when he comes to the manes, he has let fly hand and chisel with their full force; and where a base workman (above all, if he had modelled the thing in clay first), would have lost himself in laborious imitation of hair, the Greek has struck the tresses out with angular incisions, deep driven, every one in appointed place and deliberate curve, yet flowing so free under his noble hand that you cannot alter, without harm, the bending of any single ridge, nor contract, nor extend, a part of them.'

88-103. These slabs give a part of the crowd of elders, who are represented by Carrey as advancing slowly, in a closely pressed throng.

The remainder of the south frieze is occupied with the procession of victims for the sacrifice. Cows only are here represented, and, as has been observed, this may indicate that we have here the native Athenian part of the procession.

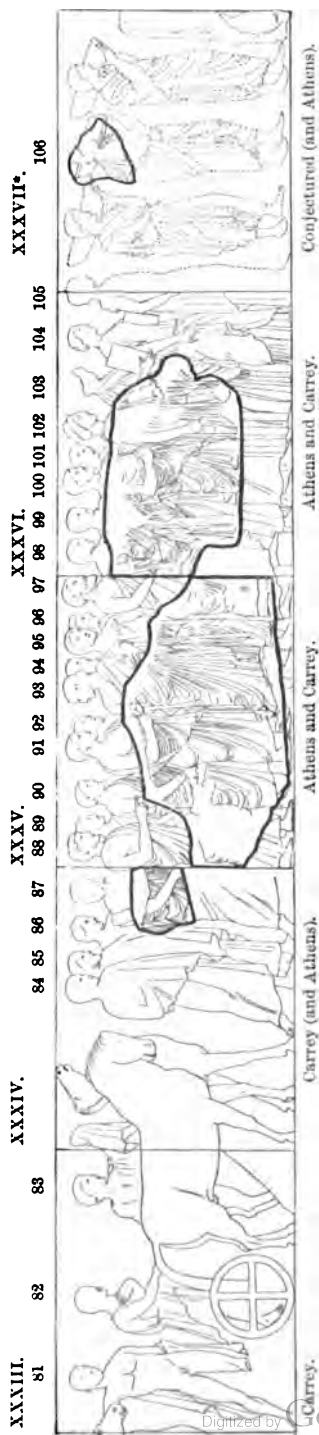
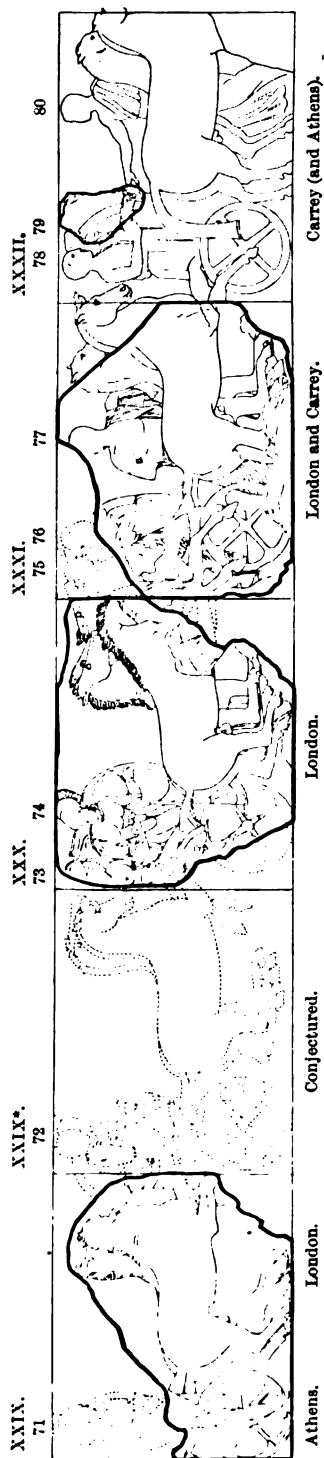


Fig. 30.—The South Side of the Frieze (Slabs XXIX.-XXXVII\*.)



Each cow is escorted by two youths, one on each side, and a third figure, perhaps a marshal, at the head. Those of the escort who are on the side of the spectator are represented in vigorous action, guiding and restraining the animals by ropes, which may have been painted on the marble.

On the return face of slab xliv. is the marshal (fig. 21), who forms the first figure of the east frieze, and makes a connexion between the two sides, by beckoning, as if to the advancing procession.

### FRAGMENTS FROM THE PARTHENON.

There are numerous small fragments known or conjectured to have belonged to the Parthenon, which cannot be placed with the principal sculptures. They are partly original fragments, mainly from the Elgin collection, and partly plaster casts.

The most noteworthy are :—

**328.** Fragment of colossal head. This fragment was found built into a Turkish house at the west front of the temple, and was formerly thought to have belonged to the figure of Athenè. It is, however, worked in a hard, conventional style, which does not agree with that of the pediments, and the true head of Athenè has now been found.

**339.** 1. Colossal female head (cast), slightly turned to its right. [Beside the door to the Nereid Room.] The hair was confined in a plait round the head, and also by a wreath or band of metal. The nose and mouth have been restored; but the grand style of the antique parts of the head agrees with that of the Parthenon pediments. It is impossible, however, to determine to which figure the head belongs.

This head (commonly known as the Laborde head) was found at Venice in the house of the San Gallo family, one of whose members was secretary of Morosini, and may well have brought the head from Athens, in 1687.

The architectural remains include :—

**350.** The capital and uppermost drum of one of the Doric columns of the north side. [Between the two halves of the east pediment.]

**353.** Cast of a lion's head from one of the angles of the pediment. The subject is treated with the conventionalism that is most suited to a purely decorative piece of sculpture.

**357, 358.** Two fragments of moulding. [Near the door to the Phigaleian Room.] These fragments, though no colour remains, show that they were once decorated with mæander patterns, by the traces left on account of the unequal exposure to the weather of the painted and unpainted parts of the surface.

In addition to the marbles of the Parthenon, the Elgin Room contains several fragments and casts, taken by Lord Elgin's agents from other Athenian buildings of the fifth century B.C.

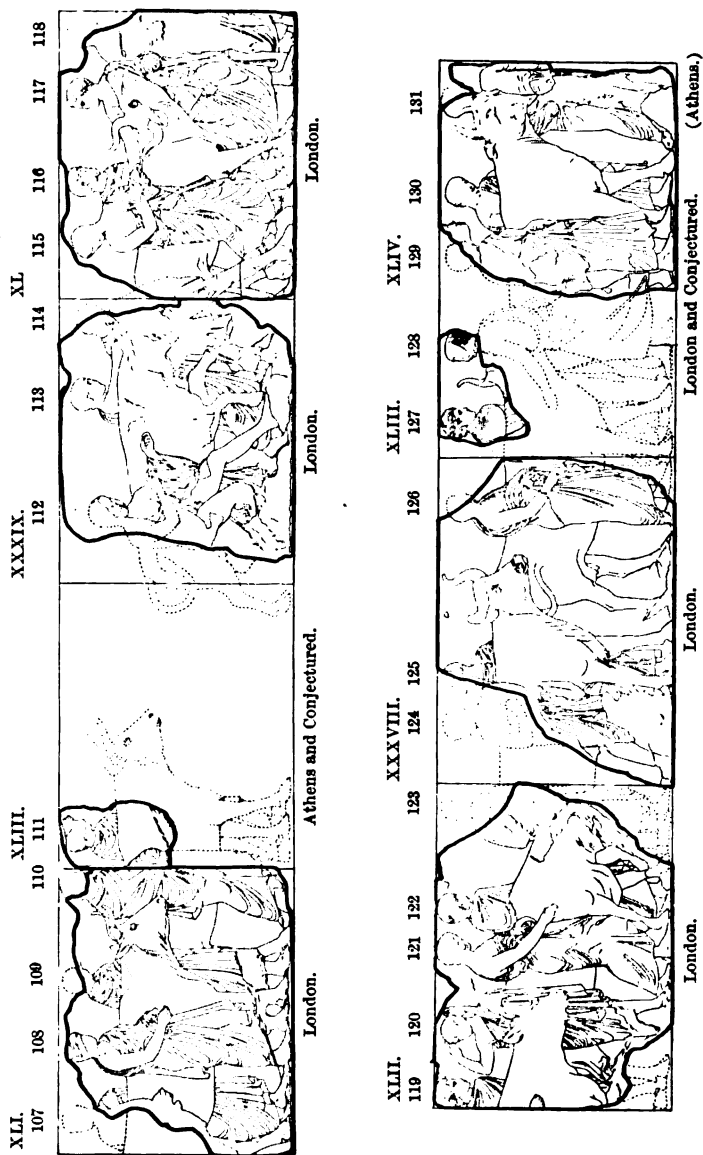


Fig. 31.—The South Side of the Frieze (seven last alabs).

**CASTS FROM SCULPTURES AT ATHENS.**

On the wall are casts from sculptures still decorating the so-called temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon (*i.e.* about 465 B.C.) to commemorate the removal by Kimon of the bones of Theseus from the island of Scyros to Athens. The true name of the temple has, however, been a subject of much controversy.

**404.** Casts from the East frieze of the temple of Theseus.

The principal subject consists of a battle, fought in the presence of six seated deities arranged in two groups. In one part of the frieze the combatants are hurling great rocks. This is the special characteristic of the giants, in ancient art, and it is best to find an interpretation of the scene which takes this fact into account. On this ground the subject has been called the war of Theseus with the sons of Pallas, a giant-like son of Pandion, king of Attica.

[Casts of the West frieze and of some of the metopes of the Theseion, which were formerly exhibited in the Elgin Room, have been removed to the Gallery of Casts.]

**430.** Near the floor, below the East Frieze of the Parthenon, is a series of casts, taken by Lord Elgin's artists, from the 'Choragic Monument of Lysicrates' at Athens.

This is a small edifice, dated by its inscription immediately after 335 B.C. It was erected to support a bronze tripod dedicated to Dionysos by one Lysicrates, who had provided a successful chorus for a dramatic competition, and is one of the earliest examples of the use of the Corinthian order in Greek architecture.

The subject of the frieze is the victory of Dionysos over the Tyrrhenian pirates who had kidnapped him from Chios with the intention of selling him as a slave. The god revenged himself by transforming the pirates into dolphins. In the frieze we see Dionysos and his attendant Satyrs, and the pirates at various stages of their transformation.

**MISCELLANEOUS SCULPTURES.**

Three select busts are exhibited in the Elgin Room.

**549.** Bust of **Pericles**, the Athenian statesman, under whose administration the Parthenon was erected and adorned by Pheidias and Ictinos. The subject is identified by the inscription Περικλῆς, and may be derived from a contemporary portrait by the sculptor Cresilas (fig. 32). It is doubtful whether the original was a terminal bust, as here, or a complete statue. The present example can only be a copy, but the style of the inscription appears to be not later than the second or possibly the third century B.C.

Plutarch explains the presence of the helmet by saying that it was worn to conceal the ugly shape of the head of Pericles, which, he tells us, was a subject of ridicule for the comic poets of the day

(Plutarch, *Pericles*, 3). It is, however, more probable that the helmet merely denotes military rank.

1572. Head of Athenè. It is thought that this head (most of the helmet is modern) may be a copy of a work of Pheidias.

550. Head of Asclepios (?). Colossal ideal bearded head. A heavy metal wreath was formerly attached by numerous rivets, which still remain. The type of the head would serve for Zeus, as well as for Asclepios. It was, however, discovered in a shrine of Asclepios, in the island of Melos, in 1828. A votive offering to Asclepios and Hygieia (no. 809), which was found with it, is shown in the room of Greek and Roman Life.

#### 407-420.

#### FRAGMENTS FROM THE ERECHTHEION.

The Erechtheion, or Temple of Erechtheus, is an Ionic temple of a peculiar form, which stands near the north side of the Acropolis of Athens. It embodies in a structure of the end of the fifth century the shrines about which the Athenian religion had centred from time immemorial, and to this fact the anomalous character of the plan must be ascribed. Its form is oblong, with a portico of six columns at the east end, and two unusual additions at its north-west and south-west angles; the one a portico of six columns, the other a porch supported by six figures of maidens known as Caryatids. The structure has been imitated, with modifications and additions, in St. Pancras Church, London. The building must have been finished about the close of the fifth century B.C.

An extant inscription, exhibited with the architectural fragments, contains the detailed report of a commission appointed to survey the half-finished building, 409 B.C., when building operations were in a state of suspense. The preamble, written across the breadth of the stone, states that the three 'Commissioners of the temple on the Acropolis, in which is the ancient statue,' together with their architect Philocles, and their secretary Etearchos, in accordance with the decree of the Assembly, which was passed in the Archonship of Diocles [409 B.C.] have drawn up an account of



Fig. 32.—Bust of Pericles, No. 549.

the condition in which they found the works, either complete or half finished.

The detailed specification follows in the two narrow columns, which are incomplete at the bottom. It opens 'Of the temple we found these parts unfinished,' and this is followed by a long list of portions of the structure approximately in position, but not attached, or not fully carved, fluted or finally polished as the case might be. At l. 93 a list begins of 'pieces of stone, fully worked which are lying on the ground.' A fragment (now at Athens) is believed to have followed at the foot, and to have contained the beginning of the list of 'pieces of stone, half finished, which are lying on the ground.' This is continued through the second column.

Work must have been resumed forthwith after the presentation of this report, since another inscription is extant, assigned to the year 408, and giving the amounts paid to the sculptors of the frieze and other craftsmen.

The principal fragments in the Museum are :—

**407.** So-called *Caryatid*, or *Canephoros*, one of the six female figures which served as columns in the southern portico of the Erechtheion. A large view of the *Caryatid* portico is exhibited.

In the survey of the building these figures are called *Corae*, 'maidens.' By architectural writers such figures are called *Caryatids*, on account of a statement of Vitruvius (i., chap. 1) that women of *Carya* (more correctly *Caryae*), a town of Arcadia, were represented as architectural supports—a punishment which, so at least we are told, they incurred for betraying the Greeks to the Persians.

This statue is admirably designed, both in composition and drapery, to fulfil its office as a part of an architectural design. While the massiveness of the draped figure suggests the idea that the support for the superimposed architecture is not structurally inadequate, the lightness and grace of the pose suggests that the maiden bears her burden with ease.

**408.** Ionic column from the north end of the eastern portico of the Erechtheion. This being a column from an angle of the building, the volutes occur on two adjacent sides so as to present themselves both to the east and north view.

**409.** Capital of one of the pilasters (*antae*) and part of necking or wall-band from the east wall of the Erechtheion, with a palmette pattern, in relief, of great delicacy and beauty.

**413–415.** Three pieces of architrave and corona of cornice of the Erechtheion, here combined into one, as in the original order. The space of two feet between the corona and the architrave was occupied by the sculptured frieze. This consisted of marble figures in relief attached by metal cramps on a ground of black Eleusinian marble. A few fragments are extant at Athens, and an inscription records the payments made to the various sculptors.

[We leave the Elgin Room by the door at the North end, and enter the Phigaleian Room.]

## THE PHIGALEIAN ROOM.\*

**SUBJECTS:—TEMPLE OF APOLLO AT PHIGALEIA;  
TEMPLE OF WINGLESS VICTORY; SEPULCHRAL  
RELIEFS.**

### THE TEMPLE OF APOLLO AT PHIGALEIA.

The temple of Apollo Epicurios, at Bassae, near Phigaleia, in Arcadia, stands in a slight depression on the side of Mount Cotyion, above the valley of the River Neda. It was discovered towards the end of the eighteenth century, but on account of its remote position it was seldom visited before 1811. In that year the party of explorers, who had previously discovered the pedimental sculptures of Aegina, began excavations which were completed in the following

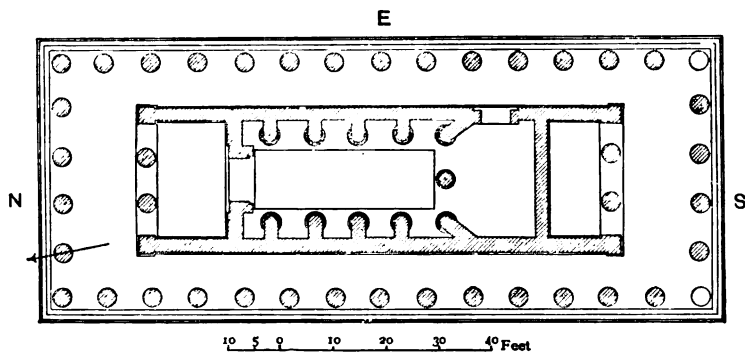


Fig. 83.—Plan of the Temple of Apollo at Phigaleia.

year. The sculptures found were purchased for the British Museum by the Government in 1814.

The temple was visited by Pausanias, who specially commends the beauty of its material, and its fine proportions. He adds that the temple was dedicated to Apollo Epicurios (the Helper), because the god had stayed a plague at Phigaleia in the time of the Peloponnesian war. The architect was Ictinos, the builder of the Parthenon (Paus. viii., 41, 5). The date of the temple is therefore about 430 B.C., although it is unknown how far the plague in Arcadia was connected with the more celebrated pestilence which raged in that year at Athens.

The building consisted of a central chamber (*cella*) surrounded by a colonnade, having six Doric columns at the ends, and fifteen along the sides. The outside appears to have been devoid of sculpture, having neither pediment groups nor metopes.

\* For a full description of this room, see the *Catalogue of Sculpture*, Vol. I., Part III. (sold separately at 1s.).

At each end of the *cella* were two Doric columns, between piers, and these were surmounted by metopes. (See below.)

The *cella* contained ten Ionic columns and one Corinthian column, now lost, which supported the frieze. (See below.)

The Phigaleian frieze was therefore originally intended for an internal decoration, unlike the friezes of the Parthenon and other temples, which are necessarily reversed when they are placed in a gallery. The temple image stood in the *cella*, but appears to have been placed in a peculiar manner, so as to have looked to the east, towards a side door, the orientation of the temple being nearly north and south. It has been suggested that this arrangement may show that an ancient shrine was embodied in the later temple.

### THE FRIEZE.

The frieze, which is arranged on three sides of the Phigaleian Room, is complete, and has been arranged in accordance with such data as remain, and so as to make the four sides of their correct length. To a considerable extent, however, the arrangement is conjectural.

The style of the relief is peculiar. Many of the types employed occur in Attic work, but the style of the work, with its somewhat florid high relief, is un-Attic, and perhaps shows the hands of local sculptors. The reliefs of Phigaleia are interesting as the earliest extant Greek sculptures in which there is a decided attempt to express the pathos and emotion connected with scenes of combat.

The subjects represented are :—

- (1) The battle between the Centaurs and the Lapiths—a subject that we have already seen on the metopes of the Parthenon. Compare the frieze of the Theseion in the Gallery of Casts.
- (2) The battle of the Greeks and Amazons.

Each subject occupied two sides (nearly) of the frieze, but the latter is the longer of the two, and must have had one slab running over into the Lapith and Centaur sides.

**520–528. West Side.** Scenes of combat between **Centaurs and Lapiths**. In 522 the Lapith woman has a child on her arm. In 523, 524, Apollo and Artemis (who drives a chariot drawn by stags) come to the rescue of two suppliant women at a sanctuary. One of the two stretches out her arms with a gesture of entreaty. The other embraces a statue of Artemis, represented as a stiff, archaic, doll-like image. In 525, the woman again carries a boy.

**529–531. North Side.** Slabs 529, 530, have scenes of combat between Centaurs and Lapiths, while 531 belongs to the Amazon series. In 530 two Centaurs together lift a great stone to crush the invulnerable Lapith, Caineus, a subject also represented on the west frieze of the Theseion.

**532-539. East Side.** Combat of **Greeks and Amazons.** In 535, an unarmed Amazon has taken refuge at an altar, from which a Greek tries to drag her away. In 539, a Greek, killed in battle, and perhaps stripped, is borne off the field, while another, who has been badly wounded in the right leg, leaves the field supported by a companion.

**540-542. South Side.** In 541, the middle of the central slab is occupied with a hot combat between **Heracles** (identified by his club and his lion-skin) and an Amazon.

Immediately above the south side of the frieze are :—

#### THE METOPES.

**510-519.** Fragments of the Phigaleian metopes. The combination of the fragments, as here arranged, is mainly conjectural, and there is therefore no certainty as to the subjects represented. In 510, a figure seems to be playing on a lyre. In 517, is a scene of rape.

#### ARCHITECTURAL FRAGMENTS.

**505.** Two fragments of the very graceful cornice, with a palmette pattern, which surmounted the pediments. 506, 508, are fragments of the Doric and Ionic capitals, of the exterior and interior colonnades respectively.

#### FRAGMENTS OF THE TEMPLE STATUE OF APOLLO.

A few small fragments of a colossal male statue were discovered during the excavations. Two of these, namely, (543) part of a foot and (544) part of a right hand, are shown. From the way in which these fragments were attached with joints and dowels, it may be supposed that the statue was *acrolithic*, i.e. that the extremities only were of marble, while the rest of the figure was made of wood or other inferior material.

### TEMPLE OF WINGLESS VICTORY.

Above the Phigaleian frieze, on the west side of the room, are some slabs of the frieze of the temple of **Nikè Apteros** (Victory without wings), or more correctly **Athena Nikè**. This building was a diminutive Ionic temple, with four columns at each end, which stood on a projecting terrace on the right hand as you ascend the Propylaea, to enter the Acropolis of Athens.

The building, which survived till the close of the seventeenth century, was then destroyed by the Turks, and the materials were used to form a bastion. In 1835 the bastion was taken down and the temple was reconstructed. A sufficient amount of the lower part had remained undisturbed to make the operation possible.



The friezes, however, which had been built into a wall near the Propylaea, one pilaster capital and one angle capital, had been already removed by Lord Elgin.

The date of the temple, and its relation to the adjoining wing of the Propylaea, has been the subject of much controversy. The only external evidence is contained in an inscription (found in 1897) of about 450 B.C., which orders the erection of a temple to Athena Nikè, by Callicrates, an architect who is known to have been employed in public works under Pericles (*Ephemeris Archaeologikè*, 1897, pl. 11). If the temple was put in hand at the time of the inscription, it would be about twenty years older than archaeologists had been previously inclined to suppose.

Four marble slabs of the frieze were in the collection of Lord Elgin. These have been arranged in combination with five casts from slabs now at Athens (the whole being placed as far as possible in the order of Prof. Kekulé).

*North Side.* Slab with combat of Greeks against Greeks, over the body of a fallen Persian; two riderless horses springing away.

*West Side.* 421, 422, and a short return slab. Scenes of combat between Greeks and Greeks. In 421 a trophy has been erected, consisting of a helmet, shield and cuirass, attached to the trunk of a tree.

*South Side.* 423–425 and another cast. Scenes of combat between Greeks and Persians, who are both mounted and on foot.

*East Side.* Slab from a scene with the gods assembled in council. It is thought that the whole frieze may represent in idealized fashion the victory of the Greeks over the Persians and their Greek allies, at the battle of Plataea.

**425a.** Ionic angle capital, recently identified as a part of the temple of Wingless Victory. From Lord Elgin's collection.

**436.** Capital of one of the pilasters of the temple.

## GREEK RELIEFS, SEPULCHRAL AND VOTIVE.

The remaining objects exhibited in this room are principally single reliefs, the intention of which was either sepulchral or votive.

### SEPULCHRAL RELIEFS.

It will readily be seen from a study of the grave-reliefs collected in the room that all degrees of merit are present, and that Greek tombstones may be either elaborate and beautiful sculptures, or slight and hasty sketches representing a well-worn theme.

When we see them together in great numbers, as in the Museum at Athens, we feel that there is a want of variety, and that much of the work is of inferior merit. At the same time, however, the

grave-reliefs, even when of minor interest, are nearly always pervaded by a sentiment of dignified and reticent melancholy, which appeals with force to the modern spectator. They show also the instinctive grace and skill of subordinate Greek craftsmen, even in hastily executed and unimportant works.

These monuments are of several fairly distinct types.

1. *The tablet (or stelè) crowned with an ornament.* The simplest and earliest form of gravestone is a plain flat tablet for the names of the deceased and of his father. Such a stone is naturally completed with decoration at the top, which sometimes becomes elaborate. See for examples :—

599. Stone of Smikyion, son of Eualkides, with a palmette springing from a base of acanthus leaves, and with two rosettes on the shaft. (West side.)

605. Stone of Eumachos, son of Euthymachos, of the deme of



Fig. 84.—Sepulchral Stone of Eumachos, No. 605.

Alopekè, with a central palmette, and two half palmettes, springing from acanthus leaves. (In middle; fig. 34.)

600. Stone of Hippocrates and Baukis, surmounted by a palmette in low relief. The flat surface below the stone may have been painted. (West side.)

2. *Tablets, with scenes from the ordinary life of the deceased.* These tablets are usually set in an architectural frame, with side pilasters, and a small pediment.

The finest and most pathetic of this class are those of women. See for examples :—

2231. Stone of Glykylia. The seated lady is putting on a

twisted bracelet, which she has taken from the box held by her maid. (North side ; fig. 35.)

**2232.** Stone of a lady (her name is not inscribed) who appears to have died leaving a young child to the care of a nurse. (North side ; fig. 36.)

Among the subjects from the daily life of youths and men, see for examples :—

**626.** Stone of Tryphon, son of Eutychos. He carries his



Fig. 35.—Sepulchral Stone of Glykylas.

strigil, an instrument used for scraping off the oil and sweat of the gymnasium. (East side.)

**627.** Stone of a youth, who carries a pet bird in his left hand. (East side.)

**628.** Stone of Xanthippos. An elderly figure seated on a chair holds a foot in his right hand. A diminutive woman and girl raise their hands with gestures of surprise. Various attempts have been made to explain this singular subject, and while some interpreters explain the foot as a votive foot, commemorating some

remarkable cure experienced by Xanthippos, others take it to be a shoemaker's last, and a symbol of the calling of the deceased. (North side.)

629. Stone of Jason, a physician. He examines a patient, a boy who is shown to be suffering by his swollen belly and wasted legs. (North side.)

3. *Vases, in the round, or in relief.* These are a common form of monument at Athens. Their origin is probably derived from the vessels of pottery placed upon the tombs.



Fig. 36.—Stone of an unnamed lady.

681. Plain sepulchral vase (*lekythos*) in low relief. (West side.)

4. *Figures clasping hands.* In Attic reliefs, chiefly of the fourth and subsequent centuries, the two principal persons are often represented clasping right hands together, and such scenes are commonly known as Scenes of Parting. It is, however, not clear that the clasped hands refer to the long separation of death. The gesture probably makes allusion to intimate friendship rather than to separation.

On the north side of the room is the large relief of Archagora. A seated lady, so named in the inscription, clasps the hand of a

bearded man, standing before her, who is no doubt the husband. Between the two, a second woman, perhaps a daughter, stands with hand raised to her chin in a thoughtful attitude. (Plate VII., fig. 1.)

On the floor of the room is the relief of the family of Epichares. The wife of Epichares (her name is lost) sits clasping the hand of her daughter Aristeis, who stands before her. Between the two is Epichares, turned to the front and looking towards his wife. The execution is somewhat hasty in both of these sculptures, but they show the tender and pathetic sentiment characteristic of the group of reliefs. Both are from Attica. [Plate VII., fig. 2.]

**689.** Part of a sepulchral vase, with relief. Two women, Callistratè (?) and Demostratè, stand with right hands joined. Behind them are a girl and boy, making gestures of grief.

In many examples, as in the above, the type of figures clasping hands is combined with the sepulchral vase.

**680.** In the middle of the room is a figure of a bull, lying down, executed in the round, which probably crowned an Athenian monument.

Near it is a figure of a **mourning woman** (Plate VIII.), closely draped in a large mantle and finely composed. In Roman times the statue appears to have been set in its present plinth, and to have been inscribed on the base with the name of Maximina, (?) wife of Sextilius Clemens. The sculptural type, however, and, according to some critics, the statue also are much older, and may go back to the fourth century B.C. From the collection of the Duke of Sutherland at Trentham Hall.

### VOTIVE RELIEFS.

A votive offering is, in its essence, a present made to a god or to a superior being, in order to secure some favour in the future, or to avert anger for a past offence, or to express gratitude for a favour received. The last purpose includes offerings made in fulfilment of a vow, the vow being a kind of contract between the individual and the god. Votive reliefs are usually of the latter kind. Those exhibited in this room are for the most part offerings made by victors in athletic and other contests. [A group of votive offerings of a more personal kind, for cures to diseased parts of the body, etc., are shown in the Room of Greek and Roman Life, see p. 150.]

**7\*.** Votive relief in honour of the Thracian goddess, **Artemis Bendis** (Plate IX.). The goddess receives the adoration of two elderly men, one of whom carries a torch, and of a company of youths. The former are probably persons who had charge of the festival, or who provided and trained the victorious company in the torch race, now standing behind them. The relief is a well-preserved example of a rare subject, and there is an admirable freshness and variety in the poses of the youths. The date is the first half of the fourth century B.C.

The festival of Artemis Bendis is described in the opening pages of Plato's *Republic*. Socrates tells how he had gone down to the Piræus, to pray to the goddess, and to see the new-fashioned processions in her honour. He was starting to return home when he was pressed by friends to stay and sup with them. "What, don't you know," said Adeimantos, "that there will be a torch race on horseback in the evening, in honour of the goddess?" "On horseback? That is a novelty. Do you mean that they will have torches, and pass them one to another while racing with their horses?" "Yes," said Polemarchos. The competition was probably one of squad against squad, and thus the whole band of youths would have been victorious.

813. A fragment of another votive relief, shown by the inscription to have been dedicated by a victor in a torch race. In this case a boy holds the burning torch over an altar.

814. Votive tablet in commemoration of a victory in the chariot race. A draped charioteer drives a chariot, drawn by four horses, which move to the left in spirited action. Over them floats in the air a winged Victory extending a wreath, now wanting, towards the charioteer.

Beside the door to the Elgin Room are two busts, namely—

1839. **Aeschines**, the opponent of Demosthenes.

1851. An unknown Greek philosopher.

[We return to the middle of the Elgin Room, and leave it by a door in the middle of its east side, which leads to the Nereid Room.]

## THE NEREID ROOM.

### *SUBJECT:—THE NEREID MONUMENT.\**

The building known as the **Nereid Monument** was discovered at Xanthos, in Lycia, by Sir Charles Fellows. Its remains were excavated and brought to England by a naval expedition in 1842.

The monument stood on the edge of a low line of cliffs, immediately above the main approach to the city. The whole of the building, except a part of the solid substructure, had been shaken down by an earthquake, and when discovered the remains were scattered round the base and down the slopes of the hill.

The general appearance of the whole is shown in the model exhibited which was made under the direction of Sir C. Fellows,

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\* Fully described in the *Catalogue of Sculpture*, Vol. II. (3s.), Part IV. (sold separately at 1s.).

although later investigation has modified some of the details. It may be generally described as a small Ionic building, of the form of a temple, standing on a lofty base, whose surfaces were relieved by two bands of frieze. In the original structure they were separated by a plain band about thrice the width of that which separates the two bands as now exhibited, on the reproduction of one of the



Fig. 37.—The Nereid Monument.

ends of the building. The building had four columns at the ends, and six at the sides (not five, as shown in Fellows's model; see the corrected sketch, fig. 37). The order of the architecture from the stylobate to the cornice has been reconstructed in the S.E. corner of the room.

The building was probably the tomb of some prince. The cycles of subjects represented (battles, hunting-scenes, scenes of banquet)

occur on smaller tombs, such as those from Lycia in the Mausoleum Room (see p. 67).

The date and occasion of the building have been much discussed, but it is usually assigned to the end of the fifth century B.C., and to sculptors greatly influenced by contemporary Athenian work.

*The First Frieze.*—On the First or Principal Frieze, which surrounded the lower part of the base, as shown in the model, we have scenes of combat between Greeks and barbarians aided by Greeks. The Greeks are either in heavy armour, in light armour, or nude. The latter must be supposed to be treated according to the conventional heroic type, since it is unlikely that any combatants of historic times went nude into battle. The barbarians wear the Persian bonnet, long close-fitting tunic, mantle and trousers. The cavalry appear to be only on the side of the barbarians, but this is not certain.

**850-854.** Scenes of combat. In 850 the figure of the fallen barbarian is curiously twisted, so that we see the face and breast, but also the back of the legs. In 854 the Greek has thrust his enemy through the head with his spear, and now seeks to withdraw it, while he treads down the head of his foe with his foot.

**855.** An archer, with a piece of cloth fastened to the lower edge of his shield—an appendage often seen in works of art from Asia Minor.

**857.** A wounded Greek, supported and defended by a companion. This was a favourite theme with Greek sculptors. (Compare the friezes of Wingless Victory and of Phigaleia, nos. 421 and 540 in the Phigaleian Room.)

**861.** The rider seems to be wounded, and dismounts with difficulty, assisted by two comrades, while the horse kneels down in a way practised in antiquity.

*The Second Frieze.*—The Second Frieze, which crowned the base of the building, has more the character of an historical record than the first. In each we have a representation of warfare, but the one may be compared to the battles of the Homeric poems, while the other is more like the warfare of Herodotus. In the larger frieze we have scattered combats and nude heroic figures. In the smaller frieze we have the disciplined movements of well-drilled bodies of troops. With one doubtful exception (874) there are no nude figures. The narrative is more elaborate, and instead of a series of combats, four distinct episodes of a campaign are clearly told, the meaning of the whole being made plain by detailed representations of landscape and architecture. In the large frieze, locality is only suggested by a few pieces of rock on the ground. The second frieze is also distinguished from the first by the absence of cavalry. It has been compared with the Assyrian reliefs, but it has little in common with them except the broad fact that it represents a series of contemporary events with minute and copious detail. Not only in artistic style, but also in its treatment of perspective, landscape and composition, our frieze is far removed from



those of Assyria, with their conventional perspective and primitive arrangement of the figures. It is, however, one of the best examples of a local Lycian style.

**868-870.** A sortie from a walled city. Behind the battlements are seen the heads and shields of some of the defenders. A woman also throws up her arms in distress.

**871 b, 872.** These two slabs (which ought to be in one line) show an assault on the city with scaling ladders. The storming party have planted their ladders against one of the walls beside the city gate.

**876 b, -878.** Parley. We have a view of the city walls and buildings. In 877 is a high Lycian tomb, surmounted by a winged Sphinx, flanked by two lions. The defenders seem to be holding a discussion, and a messenger, who has come on a mule, addresses them.

**879-880.** Surrender. Two elderly citizens try to make terms with the victorious commander, who is enthroned and covered with an umbrella, held by an attendant.

**884 a.** Four captives, unarmed, bareheaded, and with hands bound, are led away by soldiers.

*The Third Frieze.*—The Third Frieze stood immediately on the capitals of the columns, without the interposition of the usual architrave. (See the cast inserted in this position in the restored order.) It contains scenes of battle, field sports and offerings of gifts, subjects such as naturally occur on the tomb of a man of rank, and suggest the leading occupations of his life. There are no data for the arrangement, but it may be supposed that the slabs were grouped according to their subjects.

*The Fourth Frieze.*—The Fourth Frieze is believed to have surmounted the upper walls of the central chamber externally. It contains scenes of banqueting and of sacrifice. The order of the slabs is uncertain, but two sides seem to have been given to each subject.

**908.** This slab is unfinished, and illustrates the sculptor's method of work. The field is first sunk to the required depth, leaving the figures in outline, of the height of the original surface. The figures are then worked in the round.

*The Nereids.*—The monument derives its name from the graceful figures, half running, half flying, which stood in the intervals between the columns. They seem to be scudding along the surface of the waves. Below **909** is a sea-bird floating on the water; below **910** a large fish, and so with others. Hence, the name of *Nereids* was given to the figures soon after their discovery, and, though various other interpretations—such as sea-breezes, or personifications of ships—have been suggested, it is still most generally accepted.

*The Pediments.*—Parts are preserved of each pediment (or gable) group.

**924** (over the door of the Mausoleum Room) is incorporated in its architectural setting. The ancient fragments on which the

restoration is based can readily be distinguished. In the relief, worshippers do reverence to two stately, enthroned figures, one of each sex. If the whole monument is a tomb, and therefore to be interpreted by the analogy of other sepulchral reliefs, the two enthroned figures are the heroified dead, who are approached by worshippers.

**925.** Relief from the left half of the west pediment, with a combat of foot soldiers against cavalry.

**926** (above the restored pediment); **927**, two groups, which stood each on the apex of one of the pediments. In each case a nude youth was carrying a female figure in his arms. The groups are much mutilated and the subjects uncertain. **927** has been called Peleus with Thetis, or one of the Dioscuri (Castor or Pollux) with a daughter of Leukippos.

*The Lions.*—Parts were found of four lions, which were probably symmetrically disposed with reference to the central chamber. Two of these (**929, 930**) are fairly complete. They have manes of an archaic and conventional form.

[We leave the Nereid Room by the North door, and descend the staircase, to the Mausoleum Room.]

## THE MAUSOLEUM ROOM.\*

**SUBJECT:—TWO LARGE LYCIAN TOMBS; MAUSOLEUM; SCULPTURES FROM PRIENÈ; CNIDOS LION.**

On each side of the staircase are two large **Tombs from Xanthos**, which should be studied in connection with the Nereid Monument.

**950.** (Fig. 38.) From the inscriptions in the Lycian character, this structure is known as the tomb of Payava. The inscriptions also mention a Persian Satrap, who authorised the tomb, and who may perhaps be identified with a Satrap, called by the Greeks **Autophradates**, who may have held power at Xanthos, between about 375 and 362 B.C.

1-2. On each side of the roof is a relief, with an armed figure and a charioteer drawn by four galloping horses. A curious feature is the wing which is attached to each chariot, beside or upon the wheels. The pairs of projecting lions' heads on each side are architectural additions, and have no relation to the relief. On the

\* Fully described in the *Catalogue of Sculpture*, Vol. II. (3s.), Parts IV., V. (sold separately at 1s. each).

ridge are reliefs; on one side, a combat of warriors mounted and on foot; on the other hunting scenes. In the western gable is a small door for introducing the body of the person buried in the tomb.

On the principal frieze round the base of the tomb are the following:—

5. Battle of cavalry and foot soldiers in a rocky place. Two figures are partly seen among the rocks. The Lycian inscription above is to the effect that Payava built the tomb.



Fig. 38.—The Tomb of Payava. (*From a drawing by G. Scharf.*)

6. The elderly figure seems to be placing a wreath on the head of the youth.

7. A seated Persian Satrap seems to be receiving a deputation. The Lycian inscription above contains the name of the Satrap, probably Autophradates, and may record his grant of an authorization to build the tomb.

8. Two armed figures, and an inscription perhaps containing Payava's directions as to the use of the tomb.

In general form this monument, like its companion, and like many of the Lycian tombs, is remarkable for its frank, and probably conscious, imitation of a wooden building, the frame of which is morticed together, according to a simple system of carpentry. The ends of the beams are left projecting, and the mortices are in some cases made firm with wedges.

951. Tomb on the West side of the staircase known (from the Lycian inscription) as the **Tomb of Merehi** or otherwise as the **Chimaera Tomb**. On one of the sides of the ridge is a battle scene between warriors on foot; on the other a banquet, a figure crowning an athlete, and a group of aged figures conversing. Below these reliefs is, on each side of the roof, Bellerophon in a chariot, accompanied by a charioteer. He attacks the Chimaera, a fabulous monster of Lycia, part lion, part goat, and part serpent.

## THE MAUSOLEUM.

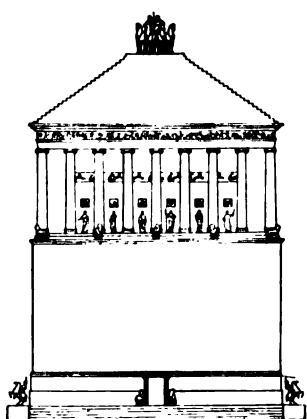
The principal contents of this room are the remains of the tomb of **Mausolus, Prince of Caria**, a work of such beauty and splendour that it was ranked by the ancients among the Seven Wonders of the world. Its name, **Mausoleum**, came to be used in a general sense, and in modern usage, by a process of degeneration, it denotes any building of a somewhat elaborate character, designed to hold the dead.

On the death of Mausolus, which is assigned to the year 353 B.C., his wife and sister, Artemisia, succeeded to his throne. She only reigned for two years, and is said to have died of a wasting illness, caused by sorrow for the death of her husband. During her short reign she celebrated his memory by rhetorical and dramatic contests, but chiefly by the construction of a splendid tomb, at his capital city of Halicarnassos. It is recorded that there was not time to finish it during the reign of Artemisia, and according to Pliny's account it was completed by the artists as a labour of love.

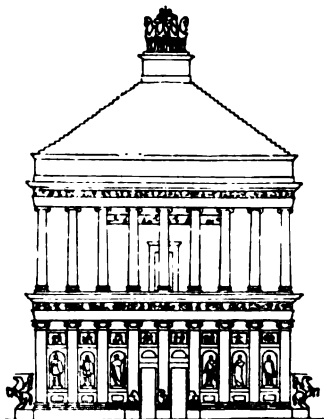
The architects employed were Satyros and Pythios, who described the building in a book which is now lost. The sculptors are said to have been: on the east side, Scopas; on the north, Bryaxis; on the south, Timotheos; and on the west, Leochares. Vitruvius mentions Praxiteles in place of Timotheos. Pythis, usually supposed to be identical with the architect Pythios, made the chariot group on the summit.

For many centuries the building was intact, and then but partially ruined. At length, however, in the year 1402, the Knights of St. John took possession of Halicarnassos, and began to build the castle of St. Peter, from which was derived the Turkish name of Budrum. For their purpose they used the ruins of the Mausoleum as a quarry for building materials. At a later date we have an

account, derived from a statement by one of the Knights, who took part in the repair of the castle in 1522, of how they found a platform, widening out like a pyramid, and containing in its midst two chambers, splendidly adorned, and a white marble sarcophagus.



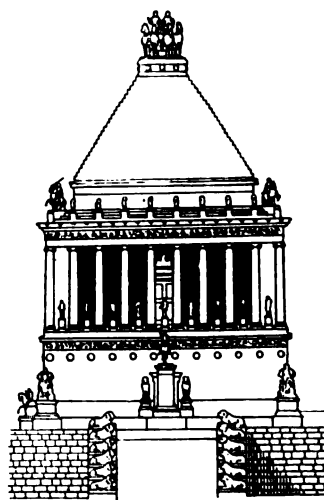
Pullan (1862).



Petersen (1867).



Fergusson (1862).



Bernier (1875).

Fig. 39.—Attempted Restorations of the Mausoleum.

The latter was broken and pillaged by unknown hands during the absence of the Knights. The smaller fragments they burnt for lime, the larger stones were used for building. Parts of the frieze

and some of the lions were used to adorn the castle of St. Peter, and were thus preserved.

In 1846, Lord Stratford de Redcliffe, then British Ambassador at the Porte, obtained a firman from the Sultan authorizing the removal of the reliefs from the castle, where they had been seen from time to time by travellers, and presented them to the British Museum. Attention was thus drawn to the subject of the Mausoleum, and in 1856 the late Sir C. Newton, who was then acting as Vice-Consul at Mytilene, was empowered to search for the site, and to carry on excavations on behalf of the Foreign Office.

Notwithstanding the success of Sir C. Newton's excavations, materials are still wanting for a complete restoration of the Mausoleum. Six of the numerous attempts that have been made are illustrated in figs. 39, 40.

By a comparison of Pliny's description (*N. H.*, xxxvi., 30) with

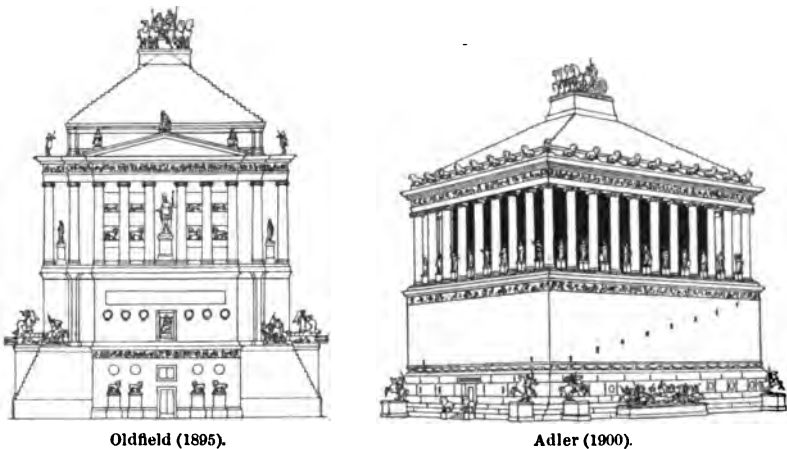


Fig. 40.—Attempted Restorations of the Mausoleum.

the extant remains, it is ascertained that the Mausoleum consisted of a lofty basement, on which stood an oblong edifice surrounded by thirty-six Ionic columns and surmounted by a pyramid of twenty-four steps. This was crowned by a four-horse chariot group in white marble. The total height is given by Pliny as 140 feet, according to the usually received text; by Hyginus (*fab.* 223) as 80 feet. The edifice which supported the pyramid has by most authorities been assumed to have been encircled by the frieze richly sculptured in high relief, and representing a battle of Greeks and Amazons. Cases occur, however, in the Ionic order of Asia Minor in which the sculptured frieze was omitted, and possibly this was the case with the Mausoleum. Remains have also been found of three other friezes, but their places on the building have not

yet been ascertained. The monument was further adorned with statues and groups, and with a number of lions, which may have stood round the edifice as guardians of the tomb. The material of the sculptures is Parian marble, and the whole structure was richly ornamented with colour.

At the end of the room the following attempted restorations are exhibited:—

- (1) Sir C. Wren's design based on Pliny. This drawing (by Goodchild) is based on a rough sketch by Wren, in the Library of the Royal Society.
- (2) A model by C. R. Cockerell, based on Pliny, and the dimensions of the frieze, but made before the excavation.
- (3) A drawing (by F. Cockerell) developing a sketch by C. R. Cockerell, also made before the excavation.
- (4) A restoration by Newton and Pullan, giving the results of the excavations, but taking an impossible dimension for the substructure (cf. Fig. 89).
- (5) A drawing, showing the restoration of the late J. J. Stevenson. A view is also shown of the castle of St. Peter at Budrum.

*Architectural Remains.*—**980.** The colonnade of the Mausoleum is represented by an Ionic column (Plate X.), which has been erected on the West side of the room (but without its base), surmounted by original pieces of the architrave, frieze and cornice, and showing part of a coffered ceiling stretching back to the wall of the room, the *lacunaria* or coffers (sunk panels) being richly ornamented. On the opposite side of the room are the base and lowermost drum of the column, which are necessarily separated, for want of head room. In order to obtain the complete height, the upper part of the shaft, less about three inches, should be placed upon the base.

**981–985.** Various architectural fragments from the Mausoleum, including (981) an Ionic capital from one of the angles of the colonnade. Its position is shown by the volutes occurring on two adjacent sides. Compare the column of the Erechtheion in the Elgin Room.

**986.** (Near North-East Corner.) A part of the cornice (compare 980) with the lions' heads and a frieze of palmettes and acanthus.

**987.** A group of the steps of the pyramid that crowned the colonnade. The upper step belonged to the top of the pyramid. The roughly worked depression on its upper surface was made for the insertion of a part of the chariot group. A fragment with a hoof of one of the horses has been inserted to show the arrangement.

*The Chariot Group.*—**1000–1004.** In the middle of the room the sculptures which are believed to be a part of the chariot group on the top of the pyramid, have been arranged, as far as possible, in the relative positions that they originally occupied (Plate XI.). It is not explicitly stated by Pliny that statues stood in the quadriga, but when excavated by Sir C. Newton, the remains of the chariot group and of the two figures were found together, lying in a confused heap, as they had fallen.

1000. **Mausolus**, a majestic portrait statue. On his left side projecting folds of the drapery have been chiselled away. This is thought to have been done when the statue was being adjusted to the side of the chariot.

1001. Colossal female figure, probably **Artemisia**. The figure was at first described as a goddess, but the proportions compared with those of Mausolus, and the portrait character of the head are better suited to Artemisia. The head-dress is also of a portrait character.

The arms are broken below the elbows. Both were advanced, with the right forearm lowered, and the left forearm raised. Their position corresponds sufficiently with that of a figure holding reins, when the horses are at rest. There are holes for a bronze attachment on the drapery below the left arm.

1002. Part of a colossal horse, with the original bronze bridle.

1003. Hinder half of a similar horse. 1004. One wheel of the chariot, restored from several fragments.

*Sculptures in Relief.*—The works in relief found on the site of the Mausoleum consist of portions of three distinct friezes, viz., the supposed frieze of the Order, the Centaur frieze, and the Chariot frieze, and of a series of reliefs in panels. Of these the most important is the frieze of the Order, that is the frieze that surmounted the exterior colonnade.

*The Frieze of the Order (?)*.—1006–1031 (Plate XII.). Of this frieze the British Museum possesses seventeen slabs, twelve of which were removed from the castle of St. Peter in 1846, and four more were discovered in 1856–59 on the site of the Mausoleum.

One other slab usually assigned to this frieze, no. 1022, was formerly in the Villa di Negro at Genoa, to which place it was probably transported from Budrum by one of the Knights of St. John, some time in the fifteenth or early in the sixteenth century, and was purchased from the Marchese Serra in 1865. The entire length of these slabs is 85 feet 9 inches. The slabs do not follow in regular sequence, but are taken from various parts of the series; nor have we any evidence as to the sides of the building which they occupied except in the case of those found *in situ* (1013–1016), which are probably from the eastern side, that is from the side assigned by Pliny to the sculptor Scopas. The following is a recent attempt to assign the slabs to the four sculptors: Scopas, 1013–5, 1025; Timotheos, 1006–8, 1010–2, 1016–7; Bryaxis, 1009, 1019 [and 1022]; Leochares, 1018, 1020–1. (Wolters & Sieveking, *Jahrb. d. Arch. Inst.* xxiv., p. 171.)

The subject of this frieze is the war of the **Greeks and Amazons**. The Amazons are represented some on foot, others on horseback. Their weapons are the battle-axe and the sword. From the action of several of those on horseback, it is evident that they were represented using spears or bows: but as no trace of these weapons appears at present on the marble, they may have been painted on the ground of the relief; or in some cases made of metal and attached to the marble.

All the Greeks are on foot; some of them are represented naked, others wear a tunic reaching to the knees, or a cloak twisted round



the arm. Their weapons are the sword and the javelin, together with helmets and round bucklers.

In the composition, the groups and figures are disposed in more open order than in the Parthenon and Phigaleian friezes, leaving larger spaces of the background free. The relief is exceedingly high, the limbs being constantly sculptured in the round; bold foreshortening is sometimes used. The outlines are marked with extreme force, and in some of the slabs the figures are singularly elongated in their proportions.

1008. One of the male figures on this slab is about to strike with his club an Amazon who has fallen on both knees, and whom he drags towards him by her hair. He wears a lion's skin knotted in front, and though the face is nearly obliterated, the outline of a beard may be traced; it is therefore probable that this figure represents Hercules. 1010. The mediaeval inscription which has been added to the shield of one of the figures has not been deciphered. In 1013 the left leg of the kneeling warrior is an example of bold foreshortening. The apparent inequality in the length of the thighs is due to an optical deception. In 1015 is a mounted Amazon, whose horse is galloping to the right. The rider has turned round so as to face the horse's tail, and is drawing her bow, after the Parthian fashion, at an enemy behind her.

1016. The position of the horse and rider greatly resembles that of the equestrian group in the round (no. 1045). 1017. This fragment had somehow found its way to the Imperial Museum at Constantinople, and was presented by His Majesty the Sultan. 1022. This slab was purchased from the Marchese Serra of Genoa (see above). The upper moulding has been cut away, and other retouchings have been made—doubtless by an Italian restorer. On the ground of these differences the connexion of the slab with the frieze has been questioned, but probably without valid reason. 1023. The principal fragments of these figures were found at Rhodes.

*Centaur Frieze.*—1032–1035. Slabs and fragments of a frieze with a battle of Greeks and Centaurs. The original position of this frieze on the building is uncertain. It has sometimes been considered to be the frieze of the Order, but for this its mouldings are less suitable than those of the Amazon frieze.

*Chariot Frieze.*—1036. Nearly a hundred fragments were found of this frieze, which evidently represented a chariot race. Out of the fragments about eleven chariot groups have been partly made up.

1037. (On the West wall.) Charioteer from the chariot frieze (where it is represented by a cast). Of the chariot a part of the wheel and part of the rim of the rail only have been preserved; in the centre of the nave a hole is drilled for a metal ornament. The charioteer's body is thrown forward, and his countenance and attitude express the eagerness of the contest. The features, which are beautifully sculptured, have an anxious look.

*Groups in Panels.*—1038–1042. Fragments of groups in relief, in panels. The destination of the panels is uncertain. In the

restored Order, no. 980, they have been taken to be the covering slabs of the coffers of the ceiling of the colonnade. The subjects are too fragmentary to be made out with certainty. In no. 1041 the subject may, perhaps, be Theseus overthrowing the robber Skiron.

#### MISCELLANEOUS SCULPTURES FROM THE MAUSOLEUM.

Besides the chariot group and the sculptures in relief already described, the site of the Mausoleum yielded numerous sculptures that probably formed part of its decorations, though they cannot be assigned to definite places. Among these note especially :—

**1045.** Torso of an **equestrian figure**, much mutilated. The rider sits a bare-backed prancing horse; he wears close-fitting trousers, a dress characteristic of Asiatics generally in ancient art, over which falls a tunic with sleeves. The left hand holds the reins with a firm nervous grip, strongly though roughly rendered by the sculptor. The upper part of the rider was a separate piece.

Notwithstanding the great mutilation which this torso has received, it must be considered an admirable example of ancient sculpture. The body of the horse is a masterpiece of modelling: the rearing movement affects the whole frame. Equal skill is shown in the representation of the firm, but easy seat of the rider.

**1051.** Colossal female head, with the hair arranged in the manner of the Artemisia. This head is remarkable for the largeness and simplicity of treatment, in the manner of Scopas.

*The Lions.*—**1075, etc.** A numerous series of **lions** was found, partly in the castle of St. Peter, and partly in the excavations. They are all posed in a similar and formal fashion, with their heads turned either to right or left. They were evidently disposed, with architectural symmetry, as emblematic guardians of the tomb, but their position cannot be determined.

#### ALABASTER VASE.

**1099.** An **alabaster vase**, inscribed with the name of Xerxes. This inscription is in four languages, namely, Persian, Median, Assyrian and Egyptian, and each is translated 'Xerxes the great King.' This vase is one of a group, of which several examples are extant. It is conjectured that they were distributed as royal presents by the Persian monarchs, and that the specimen found in the Mausoleum may have been a valued heirloom in the family of Mausolus.

#### LION FROM CNIDOS.

**1350.** In the middle of the room, behind the chariot group, is a **Colossal Lion** (Plate XIII.), which was found lying overturned on a lofty promontory, about three miles to the east of Cnidos. On the site where it was lying were the remains of a Greek tomb, which consisted of a square basement surrounded by engaged columns of

the Doric order and surmounted by a pyramid. It was evident, from the position in which the lion was found, that it had once surmounted the pyramid, whence it had been thrown down, probably by an earthquake.

The position of the monument on a promontory was thought by Sir C. Newton to indicate that it was connected with a naval victory, and he suggested a victory gained off Cnidos by the Athenian admiral Conon over the Lacedaemonians in 394 B.C. as that commemorated. It is evident, however, that both suggestions are very conjectural.

The style of sculpture in this lion is large and simple, and well suited for its original position on a monument 40 feet high, overlooking a headland with a sheer depth of 200 feet, and with a wild rocky landscape round it. The eyes, now wanting, were probably of glass, or perhaps, of precious stones. Pliny tells (*N. H.*, xxxvii., 6) of a marble lion, on the tomb of a prince in Cyprus, with emerald eyes so bright that the fish were terrified until the stones were changed.

### SCULPTURES, ETC., FROM PRIENÈ.

[In the North-West corner of the room, and between the Cnidos lion and the chariot group.]

These sculptures were found in the course of excavations which were carried on by the Society of Dilettanti, on the site of the temple of Athenè Polias at Prienè. The transport of the marbles to England was provided for by the liberality of Mr. John Ruskin, and they were presented to the British Museum by the Society of Dilettanti.

The temple of Athenè Polias is named and dated by an inscription on one of its piers (in the Hall of Inscriptions, see p. 112), stating that King Alexander (that is Alexander the Great) dedicated the temple to Athenè Polias. The date of the inscription is probably 334 B.C.

The temple was of the Ionic order, with eleven columns on the flanks and six at the ends, making thirty in all, besides a pair of columns fronting the piers at either end of the central *cella*. [For a view and restorations see the screen behind the Cnidos lion.]

**1125-1142.** The architectural remains include :—(1125) An Ionic capital from the colonnade ; (1127) a partly-restored capital of one of the piers at the end of the *cella*, with a highly ornate system of mouldings and acanthus patterns. This cap may have crowned the inscribed pier, mentioned above. (1131) Fragments from the cornice of the temple, with lion's head waterspouts, connected by acanthus scrolls. (1134, 1135) Two square pedestals, adorned with Gryphons and other reliefs. These cannot be placed in the architectural order of the temple, or, so far as is known, in

that of any other building, and it is therefore likely that they were used as isolated pedestals.

*Sculptures from Prienè.*—1150. Fragments of a colossal statue, including parts of each foot, a left upper arm (which has been put together from ninety-three fragments) and a left hand. These may have belonged to the statue which stood within the temple, and which is praised by the traveller Pausanias. A date is furnished by the fact that several silver coins were found under the supposed pedestal of the statue, bearing the previously unknown portrait of the king Orophernes who usurped the throne of Cappadocia, B.C. 158, and who, it has been suggested (Hicks, *Hellenic Journal*, vi. p. 268), was probably the original of the Holofernes in the Apocryphal book of Judith.

1151. A colossal female head, broken off from a statue, is very similar to that already mentioned (no. 1051), found on the site of the Mausoleum. This head seems to be of an ideal, rather than of a portrait, type, and is therefore probably the head of a goddess.

1165–1176. On the wall are fragments of a frieze, representing a battle of gods and giants. Beneath the figures, a roughly-dressed margin of stone of variable height indicates that the frieze cannot have been a part of the order of the temple. It is more likely that the lower margin was intended to be sunk in some pavement—in which case the variable depth of the margin would be unimportant—and the frieze would, in that case, serve as a balustrade. No traces, however, of such a balustrade were found on the floor of the temple, and the relief may, therefore, have belonged to some adjoining building.

Among the subjects that can be recognised are, (1168) Helios, the sun-god, in a car drawn by four horses; (1169) a god, perhaps Dionysos, accompanied by a lion, who seizes the giant; (1170) Cybelè on a lion at full gallop; (1173) a kneeling figure of a winged giant, whose legs terminate in snakes.

### MISCELLANEOUS SCULPTURES.

In the raised gallery at the end of the room are some busts of colossal size and late sarcophagi of Roman Imperial times, namely:—

1736. A colossal bust of Heracles, which was found under the lava of Mount Vesuvius. Presented by Sir William Hamilton.

2324. Sarcophagus and cover from Hieraptyna in Crete, with a boy holding heavy festoons of fruit and flowers.

1771. Female head, of a barbarian type. Perhaps a personification of Germania.

2303. Large sarcophagus, with reliefs on the front and sides, of a battle of Greeks and Amazons. [The subject on the back is a roughly sketched contest of Centaurs and a Lapith.] *From Sidon.*

**1770.** Head of a Gaulish warrior, of the type introduced into Greek sculpture, by the Pergamene school, towards the end of the third century B.C. (Plate XVI., fig. 1.)

**2300.** Sarcophagus, found at Genzano, with reliefs representing the **Labours of Heracles**. The subjects taken in order are: (on the front of the lid) the infant Heracles with the serpents; Heracles and the Erymanthian boar; the cleaning of the Augean stable; the shooting of the Stymphalian birds; the capture of the bull of Crete; the combat with the triple Geryon. On the right he receives a winecup from Victory. Below, on a larger scale, on the body of the sarcophagus are: Heracles and the Keryneian stag; Heracles and Cerberus; Heracles and the Amazon; Heracles and the golden apples in the garden of the Hesperides; Heracles subduing the horses of the Thracian Diomedes; Heracles strangling the Nemean lion; Heracles and the Lernaean Hydra.

**1734.** Bust of Heracles, probably an imitation of the archaic style.

**111.\*** Bust of a Greek poet, from the Somzée collection at Brussels.

On a bracket above is a bust of Sir C. T. Newton (1816–1894), the excavator of the Mausoleum. It was presented by subscription.

[A door in the West wall of the Mausoleum Room leads to the Room of Greek and Roman Monuments, or Mausoleum Annex, for admission to which application should be made to the Commissionaire on duty. A door in the South wall of the Annex leads to the room of Greek Inscriptions to which access can be obtained by persons making a special study of Greek Epigraphy.]

## ROOM OF GREEK AND ROMAN MONUMENTS.\*

(MAUSOLEUM ANNEX.)

**SUBJECT:—LATER GREEK AND ROMAN RELIEFS.**

This room contains sculptures in relief, generally of a sepulchral character, but partly also votive. In both classes the Greek reliefs must be regarded as supplementary to those exhibited in the Phigaleian Room immediately above.

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\* The Greek reliefs are described in the *Catalogue of Sculpture*, Vol. I., Part III. (price 1s.). For the sarcophagi see the *Catalogue of Sculpture*, Vol. III. (7s. 6d.), Part II. (3s.).

The iron stands, on the floor of the room, contain a considerable number of Greek and Roman reliefs, sepulchral and votive.

A. Votive dedications to various deities, for the most part rather late and rough, and other reliefs.

**771.** Relief with a figure of Athenè, placing a wreath on the head of a man.

B. **772-773.** Other reliefs in which Athenè crowns a male figure. In these three sculptures, the figure of Athenè is in its general outlines copied from the Athenè Parthenos of Pheidias (see above, p. 20).

From a comparison of these reliefs with other similar compositions from Athens, it is probable that they are the headings broken off from honorary decrees of the Athenian people, by which crowns were conferred on some city or individual for services to the Athenian state.

C, D. Votive reliefs to various deities, especially to Cybelè.

**712-744.** A series of reliefs of the type known as **The Sepulchral Banquet**. In a normal example of the fully developed type, the chief figure is that of a man recumbent on a couch, holding a cup. Before him is a table with food. A woman, according to Greek custom, is seated upright at the foot of the couch. Boys or attendants are seen drawing wine. The head of a horse is often seen at the back of the relief. A snake is frequently introduced, and often drinks wine from a cup held by one of the figures. Further, a group of adorant figures, usually on a small scale, may be represented as about to sacrifice at an altar, near the foot of the couch. It seems probable that we have in these reliefs symbolic representations of offerings made by living relations or descendants for the pleasure and sustenance of the dead. Such offerings of food and drink made by the living at the tomb are common to all primitive peoples.

See especially no. 712. (The inscription is modern.)

E, F. Later Greek and Roman reliefs, mainly sepulchral.

G, H. Inscribed and decorated urns and chest of the Roman Imperial period. The style is rich and characteristic, but the execution is often hasty and rough.

If we proceed round the room, beginning at the door from the Mausoleum Room, the most interesting objects are:—

**2297.** A sarcophagus front with the recognition of Achilles (see 2296 below).

**2307.** A relief representing the Roman marriage ceremony of joining hands.

**2298.** Front of a sarcophagus with a Dionysiac procession. Dionysos and Ariadnè, seated on a car, are drawn by a pair of Centaurs, and accompanied by Pans, Satyrs and Maenads. On the right end of the sarcophagus is a quaint representation of a chastisement of Pan by Satyrs.

On the West or window wall of the room are some Greek reliefs, including—

**789.** A relief which appears to represent offerings to **Eileithya**, the goddess of childbirth. A seated figure is approached by women, holding closely swathed babies in their arms. *From Sigeum, near Troy.*

**2312.** A sarcophagus relief of a poet reading, and a Muse standing by him with a tragic mask.

**2308.** A relief in which a party of **fishermen** have drawn to shore in their net a part of the body of a comrade, together with a shoal of fish. The fishermen make gestures of sorrow and surprise, while a young wind-god (?) blows a conch-shell in the background. This very singular relief may be compared with an epigram in the Greek Anthology (*Anth. Pal.* vii. 276) on some fishermen, who drew up a half-eaten body in their net, and buried the body and the fish in one grave.

Along this wall are also a considerable number of grave reliefs, from Kertch, whence they were obtained at the time of the expedition to the Crimea. These reproduce the various types of Greek monuments, but in a rough and provincial style.

**2323.** A typical sarcophagus, of the second to third century A.D., in which a medallion portrait is held up by two winged Cupids, floating in air. Below are Dionysiac and mystic emblems.

**2354.** Sepulchral relief to the memory of Titus Aurelius Saturninus, one of the *equites singulares Augusti*, or special imperial bodyguard. The riderless horse is the distinctive symbol of this group of monuments. (*Cf.* no. 2392 in Stand E.)

**957a.** Part of a sarcophagus from Xanthos, in Lycia. On the end is a scene of combat; on the back, a decorative subject of a candelabrum between two Gryphons.

**2296.** Sarcophagus from Hieraptyna, in Crete, with four scenes from the life of **Achilles**, namely: (1) Achilles being taught a pugilistic exercise by the Centaur Cheiron, to whom his father, Peleus, had entrusted his bringing up. (2) Achilles, disguised as a maiden and concealed among the daughters of Lycomedes, is recognised by Odysseus. A sudden call to arms had been arranged by Odysseus in order that Achilles might reveal himself. (3) Hephaestus (Vulcan) forges the armour of Achilles. (4) Achilles drags the body of Hector round the walls of Troy.

[From the door at the east end of the gallery in the Mausoleum Room a passage leads to the North-West Staircase, which may be conveniently visited from this point.]

## THE NORTH-WEST STAIRCASE.

### SUBJECT:—*MOsaICS*.

On the wall of the lower part of this staircase is placed a series of **Mosaics** obtained in 1856 from the rooms and passages of a Roman villa at Halicarnassos. From the rude character of the drawing, execution, and material, together with the late forms of the Greek letters employed in the inscriptions, it is believed that these Mosaics belong to the third century A.D. The designs include a series of octagonal medallions representing rosettes, birds, fish, masks; also a bust personifying the city of Halicarnassos and inscribed with that name. There were originally companion figures of the cities of Alexandria and Berytus (Beyrout).

A series of Mosaics from a room decorated with animal scenes included the group of two hounds and an ibex (now mounted in two parts); the two lions which originally were pursuing a goat and charging at a bull respectively; the dolphin borders, and, finally, the corner piece, no. 64. Another room contained, among other subjects, the scene of Meleager spearing a wild animal, and Atalanta drawing her bow at a lion (which is now lost). The angles of a large composition contained winged female busts, representing the Seasons. Those of Spring and Summer (both originally inscribed with their names) are partly preserved.

The Mosaics on the upper part of the staircase were mostly obtained from excavations at Carthage and Utica in 1856-8. These Mosaics also belong to the Roman period. The subjects on the second flight include a large head of a marine deity, presented by Hudson Gurney, Esq.; a fountain, with deer drinking; fishermen in a boat, fishing with lines and surrounded by marine creatures; a perch and two lobsters; Victory holding a tablet, on which is a partially preserved Latin inscription relating to the dedication of a building, and two figures beneath holding up wreaths; a hunting scene on the shores of a lake, on which are two boats, with men hauling in the ends of a net to enclose wild animals.

Above the second landing is placed a Mosaic representing a Triton, which was found in 1872 in a Roman building within the circuit wall of the temple of Artemis at Ephesus.

On the wall of the third flight of stairs are parts of an important Mosaic from Carthage. The whole composition consisted of figures of the Months, radiating from a common centre, and surrounded by a square ribbon border. Medallion busts of the Seasons were in the angles, and the remaining space was occupied by highly decorative floral scrolls (see the diagram from *Archæologia*, xxxviii. pl. 9, exhibited on the wall). The extant portions of the composition include figures personifying March, April, July, and probably November, with busts personifying the seasons of Spring (associated



with April) and Summer (associated with July). Summer is represented by a swarthy female head; she wears a gold torc and earrings, and has her hair decked with ears of corn.

Above the top flight is a series of hunting scenes, one of which represents a mounted huntsman leaving his castle, and another a mounted huntsman who has lassoed a stag. On the upper landing is a mosaic from Pompeii, worked in stones of unusually small size, with Cupids binding a lion.

[Adjoining the head of this staircase is the First Vase Room (see p. 192), but for continuing the study of the sculptures we return by way of the Egyptian Gallery, Nereid Room, and Elgin Room to the Ephesus Room.]

## THE EPHEBUS ROOM.\*

*SUBJECT:—THE TEMPLE OF ARTEMIS AT EPHEBUS.  
OTHER SCULPTURES FROM EPHEBUS, ETC.*

### THE TEMPLE OF ARTEMIS.

The sculptures and architectural members in this room were for the most part found by the late Mr. J. T. Wood, in the course of excavations on the site of the **Temple of Artemis (Diana) at Ephesus**, during the years 1869–1874. A few additional fragments of marble were found in the excavations carried out on behalf of the British Museum by Mr. D. G. Hogarth in the years 1904–6.

The great temple of the Ephesian Artemis, which, like the Mausoleum, ranked among the Seven Wonders, was built to take the place of an older structure which had been burnt. Considerable portions of both temples are shown on the two sides of the room. The remains, however, of the early temple which were found built into the substructure of the later temple are fragmentary, and have necessarily been put together in a conjectural fashion. As regards the history of this earlier temple, we know that it was begun early in the sixth century B.C., by the architects Theodoros, Chersiphron and Metagenes, and was in course of construction during the reign of Croesus, king of Lydia, about 550 B.C. It is known, from a statement of Herodotus [i. 92], confirmed by the inscriptions (see below), that Croesus gave most of the columns of the temple at Ephesus.

\* The Ephesian sculptures are described in the *Catalogue of Sculpture*, Vol. II. (3s.), Part VI. (sold separately at 1s.).

REMAINS OF THE ARCHAIC TEMPLE.

29. **Base of sculptured column.** The base has necessarily been reconstructed from various fragments, which cannot be proved to have belonged originally to the same column, but the combined

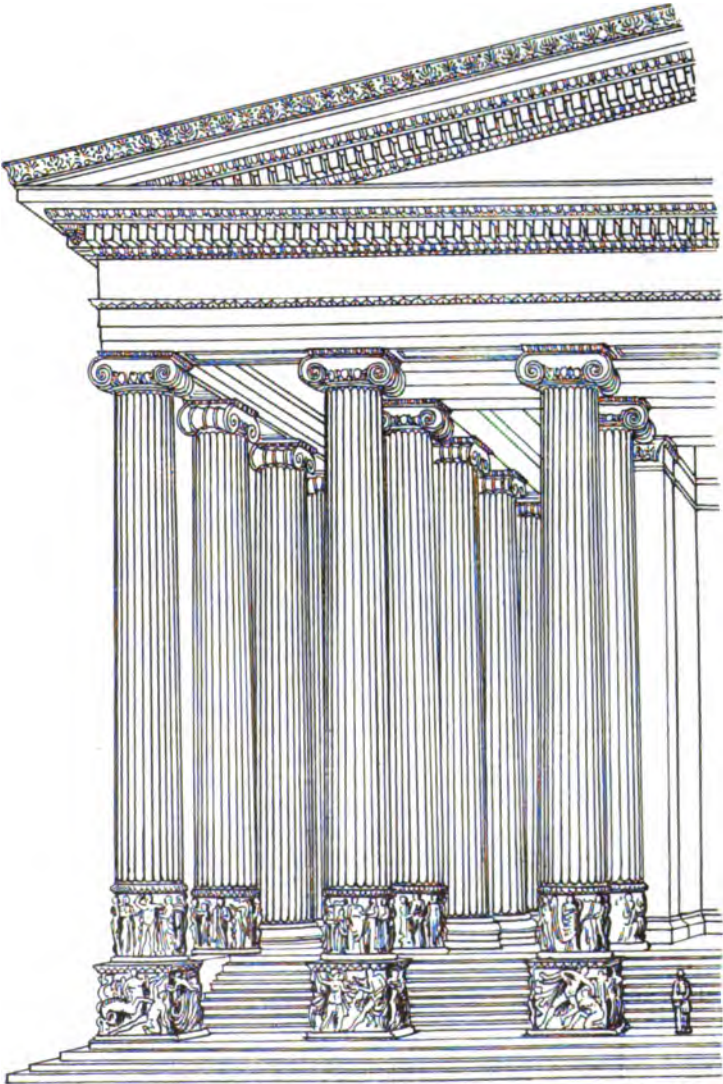


Fig. 41.—Attempted restoration of the Temple of Artemis at Ephesus.

fragments serve to give a general idea of the appearance of the base, and show that the older temple anticipates the use of columns sculptured with high relief, which are such a marked feature of the later temple.

Below the sculptures came a moulding [shown near the wall] which contains fragments of an inscription, restored as Βα[σιλεὺς] Κρο[ίσκος] ἀν[έθηκεν] ('King Croesus dedicated (the column)'), a confirmation of the statement of Herodotus quoted above.

**2726, 2727.** Two Ionic capitals, restored from fragments in the same manner.

**46.** The cornice of the archaic temple, which has been built up from small fragments, like the base and capital, is unique in form. In place of the small cornice with floral decorations, common in later temples, the archaic temple of Artemis was surmounted by a lofty cornice nearly three feet high. Lions' heads projected at intervals, and drained off the rain water. The intervals between the lions' heads were occupied by metope-like compositions, carved in a delicate early style. It is impossible to reconstruct the separate groups with much certainty, although the subjects can, to a certain extent, be conjectured. An attempted restoration of a combat between a Lapith and a Centaur is exhibited. The frieze also included chariots and horses; warriors in chariots, and on foot; and perhaps scenes with Harpies or Sirens.

#### THE LATER TEMPLE.

The early temple, the fragmentary remains of which have just been described, was destroyed by a fire. The fire was kindled by Herostratos, an Ephesian citizen, in order to make his name immortal; and it is said that this happened on the night of the birth of Alexander the Great, in the summer of 356 B.C.

The work of reconstruction was begun forthwith. Portions of the older temple were used as materials in the foundations of the new building, which stood on the same ground. Its columns were sold by auction; the men contributed their property and the women their ornaments towards the cost of rebuilding. It is said that Alexander (probably about 334 B.C.) offered to the Ephesians to bear the entire cost, if he were allowed to have his name inscribed, and that the offer was declined. The older temple, however, had the dedicatory inscription of Croesus, and fragments remain of similar inscriptions on the later temple. We know also that Prienè had no such scruples in the case of Alexander (see the inscribed pilaster in the Hall of Inscriptions).

The temple was probably finished towards the end of the fourth century B.C., and continued in use till the decline of paganism. The importance to the town of the worship of Diana in the first century is vividly shown by the account of St. Paul's stay at Ephesus and of the riot raised by tradesmen interested in the maintenance of the credit of the goddess (*Acts xix.*).

The extant remains of the temple are so fragmentary, and in some respects so peculiar, that the restoration is largely conjectural. Its most striking architectural feature is the use of sculptured columns, an arrangement adopted from the archaic temple.

According to the present arrangement (fig. 41) the square sculptured piers are surmounted by circular sculptured drums, being the lowest drums of the columns.

This combination is suggested by the fact that the square bases have been prepared on their upper surfaces to serve as the beds of circular drums, and as the circumference of the prepared bed coincides with that of the best preserved of the sculptured drums, it has been inferred that the two were placed in contact. See the exhibited plans and restorations by Messrs. A. S. Murray and J. C. Watt, according to which the piers stand on one of the lower steps of the platform, so that their upper surface is level with that of the stylobate. The sculptured drums by which they are surmounted are thus exactly level with the corresponding drums which rest on the stylobate. It is, however, a matter of conjecture that this arrangement was employed, and the recent excavations failed to confirm it.

Beginning at the left, or South end of the piers, we have :—

**1200-1203.** On the base **Heracles** and an Amazon in combat (?); on the drum, parts of four figures in Persian costume.

**1204-1206.** (Plate XIV.) On the base, a combat between two powerful figures. No attributes are preserved, but the forms of the figures would be appropriate to a combat between **Heracles** and the giant **Kyknos**.

On the drum, a scene commonly thought to represent an incident in the story of **Alcestis**, wife of **Admetos**, who consented to die on behalf of her husband, and was rescued from the clutch of Death by **Heracles**. See the *Alcestis* of Euripides (translated by R. Browning, in *Balaustion's Adventure*). If so, it represents a version of the story of **Alcestis** rather different from that of Euripides. The central woman is **Alcestis**. **Hermes** is about to escort her to the upper world, with the assent of **Pluto** and **Persephonè**, the figures on the right. The winged figure is **Thanatos** (Death), who has been vanquished by **Heracles** (the watching figure on the left), and makes a sign to **Alcestis** to start on her way.

**1207-1211.** On the base, **Nereids** riding on **Hippocamps** or sea-horses. On the drum, a group of standing figures. There is no clue to the subject represented.

**1212-1213.** On the base, **Victories** leading animals to sacrifice, namely, on the front face a ram, and on the second face a bull. On the drum a series of seated and standing figures, not identified.

The more strictly architectural remains of the temple include the following :—

**1220.** Base, with stylobate and lowest drum of an unsculptured column. These fragments were found in their original position by Mr. Wood, and have been re-erected as found. They came from

the column which was near the middle of the south (long) side of the temple.

**1223.** Ionic capital, placed on the top of a shaft, partly restored in plaster. The eye of the left hand volute is left plain and unfinished, and shows the lines and compass points used in setting out the volutes.

**1224.** Restored Ionic capital, combined with the upper part of the flutings, and surmounted by a piece of the architrave. Of this architrave, or of the corresponding member of the earlier temple, Pliny reports that it was placed in position by means of bags of sand, which were slowly emptied. The central slab refused to fall into its place, and the architect went to bed meditating suicide. The goddess, however, appeared to him in a vision and assured him that she had settled the stone. In the morning it was found in its place.

**1233.** Fragments of the cornice having an acanthus ornament, sculptured in bold relief, and deeply undercut. The lion's head adjoining is equally bold work.

### MISCELLANEOUS SCULPTURES.

This room also contains a certain number of sculptures, not connected with the temple of Artemis, which were found at Ephesus by Mr. Wood in the course of his search for the temple. They include—

**1248-1249.** Parts of a frieze from the front of the stage of the Great Theatre, with reclining Satyrs.

**1253.** Unfinished relief of a Triton, blowing a shell. The subject is roughly blocked out, but is nowhere worked to its final surface.

**1288.** A piece of unfinished palmette moulding, showing how the pattern was marked out, and then worked in detail.

The room also contains in its north-east, and south-east corners, a series of sculptures belonging for the most part to the Hellenistic period. Among the most noteworthy are:—

**1857.** A fine portrait-head of **Alexander the Great** (fig. 42), probably of contemporary Greek work, found at Alexandria. This head shows finely the points recorded as characteristic of Alexander, namely, a lion-like mane of hair rising up from the forehead, a swimming eye, and a slight turn of the head to the left shoulder, in consequence of a wound. This inclination of the neck is said to have been imitated by the princes who shared the empire of Alexander (Plutarch, *Pyrrhus* viii.), and in later times was copied by Caracalla (see p. 111).

**432.** A colossal draped statue of **Dionysos**, seated, which formerly surmounted a small portico dedicated by **Thrasylos** to commemorate a victory in a dramatic contest. Erected after 320 B.C. on the south slope of the Athenian Acropolis,

1506. Male head (from Cyrenè), interesting for the treatment of the eyes. The whites of the eyes remain, as inlaid pieces of marble, surrounded by plates of bronze. The pupils, now wanting, were inlaid in a different colour.

504. Head of **Hera** (?). Ideal female head wearing a lofty diadem. The hair was brought to the back of the head, where it was tied in a knot, now lost.

1600. A fine head of **Hermes**, or perhaps **Heracles**, from the Aberdeen collection. This head, which has a striking resemblance to the **Hermes** of Praxiteles, has lately been claimed as another original work by the hand of that sculptor.

1743. A head of **Perseus**, with pathetic expression. He



Fig. 42.—Alexander.

wears a winged helmet, but the left wing was separately attached and is now wanting.

1684. Torso of a **Muse**, finely draped. The moulded base on which the statue stands is said to have been found with it. If so, the inscription records that the statue was erected by the people in honour of Theodoros, and that the sculptor's name was Apollodoros, son of Zenon, of Phocaea. *Found at Erythrae.*

1852. Portrait head, probably of a poet, wearing an ivy wreath. An interesting example of half idealised portraiture of the Alexandrine period.

1510. Sculptured capital, from Salamis (in Cyprus) with the foreparts of winged bulls. Between the bulls is a female figure, which terminates below the waist in acanthus stems and leaves.

This use of the bull as an architectural member was derived by the Greeks from the East, and particularly from Persia. The figure terminating in acanthus scrolls is a common decorative theme in later Greek art, but this appears to be the only case in which it is combined with the winged bulls.

**1597.** A head of **Venus** (?) from Rome, which retains to a marked extent the flesh tint with which ancient sculptures were probably often covered, although in most cases it does not survive.

[From the Ephesus Room we pass through the Ante-room (p. 14) and Archaic Room (p. 2) to the Third Graeco-Roman Room.]

## THE THIRD GRAECO-ROMAN ROOM.\*

### *SUBJECT: GRAECO-ROMAN SCULPTURES.*

The sculptures exhibited in this and the following rooms are of the mixed class which is known as **Graeco-Roman**. For the most part they have been found in Italy, and it is probable that the majority were made during the first centuries of the empire for Roman purchasers. In most cases they are not original works, but copies of works by the great Greek masters, as is shown by the numerous examples extant in different museums, of the favourite types. Hence the Graeco-Roman sculptures are marked by facility and technical excellence of work rather than by the originality of an artist working at first hand.

The task of grouping the copies of each type, and of tracing and naming the lost originals from which they are derived, has for a long time exercised the ingenuity of archaeologists, but it is only in a few instances that fairly certain results have yet been obtained.

In examining the Graeco-Roman sculptures, the visitor must bear in mind that they have been considerably restored, in accordance with the custom formerly prevalent in Italy, and in particular that many of the hands, feet, noses, and attributes are recent additions. Such additions, which can usually be detected by differences in the colour and texture of the marble, must be mentally subtracted before one statue is criticised or compared with another. In many cases also the surface of the marble has been worked over to obliterate any trace of corrosion. This latter practice was especially mischievous, since it increases the difficulty of distinguishing Graeco-Roman works from original sculptures transported by the Romans from Greece to Italy, and obliterates the sculptor's finest touches.

\* For a full description of the sculptures (other than Etruscan) in the Graeco-Roman Rooms, Basement, and Annex, see the *Catalogue of Sculpture*, Vol. III. (7s. 6d.). Also sold in two parts at 4s. and 3s.

We enter from the Archaic Room, and turning to the left, note the following:—

**1780.** A head of a youth, perhaps an athlete, with his hair tied with a ribbon. A copy of an original of the early part of the fifth century B.C.

**1874.** Bust known as '*Clytiè*,' the portrait of a woman of great beauty, with a slightly aquiline nose (Plate XVI., fig. 2). The bust rises from the midst of the petals of a flower, and hence Mr. Townley called it *Clytiè*, the name of a deserted love of the sun-god Helios, who was changed into a flower (Ovid, *Metamorph.* IV., 255–270). The head, however, is evidently a portrait, and the manner of dressing the hair shows that it belongs to the Augustan age. It may perhaps be the head of Antonia, daughter of Mark Antony, and mother of Germanicus. The combination of a bust with leaves or petals is not uncommon in later art, and has no particular significance.

Next to it is an archaistic relief, lately acquired, of a warrior, from Rhodes. It will be observed that the type recurs in the more complete relief below (no. 750), with a heroified warrior, and a woman making a libation.

**2193.** Relief in a panel, with part of a Bacchanalian rout, including a *Maenad* in frenzy, and two young *Satyrs*.

**2154.** *Dionysos* receiving a libation from a *Maenad*, and two *Satyrs*, appears to be an early example of decorative art, akin in its intention to the archaistic school of sculpture (see below, p. 93).

**1769.** Asiatic head, perhaps a personification of Persia. A similar headdress occurs on the *Nereid Monument*, the tomb of *Payava*, etc.

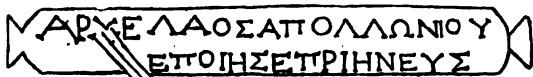
**1548.** A head of *Apollo* from the *Castellani* collection, which should be compared with the replica of the type (**1547**) from the *Giustiniani* and *Pourtalès* collections. These heads are broken from statues, but no example of the complete statue is extant, and the original motive is therefore doubtful. The expression of the heads seems to be one of sorrow rather than wrath, or musical ecstasy, all which interpretations have been suggested.

**1860.** Heroic head, with the forcible rendering of the muscles, and free undercutting of the hair, characteristic of the *Pergamene* school of sculpture, as shown by the reliefs from the great altar, now at Berlin.

**2191.** A tablet in relief (fig. 43), representing the **Apotheosis of Homer**. In the upper part of the scene are *Jupiter*, *Apollo*, and the nine *Muses* on a hill in which is a cave. Beside it is a statue of a poet, probably of some victorious poet, who dedicated the relief. In the lowest line of the relief, *Homer* is enthroned between kneeling figures of *Iliad* and *Odyssey*; behind him, with a wreath, are *Time* and the *World* (sometimes taken to be portraits of a prince and princess of the *Ptolemaic* period); before him are personifications of *History*, *Myth*, *Poetry*, *Tragedy* and *Comedy*;



Nature, Virtue, Memory, Faith, Wisdom, stand in a group on the right. The relief is inscribed with the name of the sculptor, Archelaos, son of Apollonios, of Prienè. Probably a work of the third century B.C.



*Ἀρχέλαος Ἀπολλωνίου ἐποίησε Πριηνεύς.*

**1731.** Head of the young Heracles wreathed with poplar. Several replicas exist of this attractive work, which is thought to be copied from an original by Scopas.

**1732.** Head of a young Heracles with the bruised and broken ears that mark a pugilist.

**2190.** Relief representing the visit paid by **Dionysos** to the house of a mortal, perhaps Icaros, an Athenian who received the god with hospitality, and was taught by him the art of making wine. Dionysos appears in his Indian form, bearded and corpulent, and accompanied by his train. In the background a Satyr is decking the house with festoons. This relief is interesting as one of the very few authorities for the appearance of an Attic dwelling-house, with its courtyard and outbuildings. The sculpture is of the younger Attic school.

**2194.** A delicately executed relief, probably part of a Bacchanalian frieze, with a figure of a frenzied **Maenad** with the hind quarters of a slain kid.

**1567.** **Endymion** sleeping on Mount Latmus. Lucian describes him as sleeping on a rock, with his cloak spread beneath him, and his right arm bent upwards round his head.

**1598.** Aphroditè from the Pourtales collection, of a broad ideal type.

**1785.** Head of a hero (undetermined) from the collection of Samuel Rogers. A fine ideal head. The restorations are by John Flaxman.

**2200.** A circular disk with a relief representing Apollo and Artemis destroying the **children of Niobè**, as a punishment for the insolence of their mother. Many of the types occur elsewhere, and their persistent repetition proves that the figures must have been copied from a lost original of high reputation. It was independent of the famous group now at Florence, representing Niobè and her children, although in certain points it may have been influenced by it.

**1677.** **Cupid** sleeping, with the attributes of Heracles, his club, bow, arrows and lion skin. The ancients delighted in such conceits as the present, to show the power of love over force.

**1596.** A female head, perhaps of **Aphroditè** (Venus), from the Towneley collection. This head was formerly called, for fanciful reasons, Dionè, the mother of Aphroditè.

**503.** Head of **Amazon**, slightly inclined to the left and looking down, with an expression of pain on the face. The sharp parallel lines in which the hair is worked suggest that the head is copied from a bronze original. It belongs to the type which various archaeologists have assigned to Polycleitos. The complete figure is



**Fig. 48.—Apotheosis of Homer.**

that of a wounded Amazon, leaning with the left arm on a pillar, and having the right hand resting on the top of the head.

**2729.** Head of a **Diadumenos**, from a statue of a youth binding his hair with a fillet. Compare the statue from Vaison in the First Graeco-Roman Room (p. 108).

**1754.** Statue of a youth, from the Westmacott collection. It is a graceful and pleasing figure, but weak in the anatomy and execution. It has been suggested that the figure ought to be restored, with the right hand raised, and placing a wreath upon the head, and that it may be a copy of the statue of Kyniskos (a youthful pugilist at Olympia) by Polycleitos. Beside the figure is a fine replica of the head from Apollonia.

**501.** Statue of an athlete binding a fillet (see above), a slighter and more youthful rendering of the subject than the Diadumenos of Vaison. From the Farnese collection.

**1568.** Actæon devoured by his hounds. He had discovered Artemis bathing, and in punishment was to be torn to pieces by his own hounds, who took him for a stag. The transformation is suggested by the stag's horns (which are, however, in this case, a restoration).

**1720.** Mithras slaying a bull. Mithras was the Persian sun-god, whose worship became popular at Rome at the close of the Roman Republic. The bull which Mithras sacrifices in these groups, and the other accessories, are symbolical of animal life and reproductive power.

**1710.** Nymph of Diana, seated on the ground, as if playing with knucklebones. This figure was found in circumstances which seemed to show that it was part of the decoration of a fountain.

**1755.** A figure of a young boy, drawing a thorn from his left foot, over which he bends with an expression of pain and close attention. The subject also occurs in a well-known bronze in the Palace of the Conservatori at Rome. (See a cast in the Gallery of Casts.) In the bronze it is executed in a more formal and less realistic style. The relationship of the two figures is uncertain.

**1756.** Figure from a group of two boys quarrelling over knucklebones. The boy is biting savagely the arm of his adversary.

**1583.** Finely modelled torso of **Aphroditè**. The fractured surfaces have been cut smooth, for a restoration, and the torso was much injured in a fire at Richmond House.

**1753.** Figure of an athlete standing, preparing to throw the disk. Several replicas of this figure are extant, which point to a well-known original, but the sculptor has not been determined. The torso of this figure is ancient, but most of the rest is restored.

**1636.** **Dionysos** embracing a personification of the vine—not, however, the youth *Ampēlos* (who was converted into a vine, according to the legend), since the figure is clearly female.

**1531.** Figure of **Jupiter**, with the eagle of the Olympian divinity, and the Cerberus of the Infernal God. A mixed type, such as became common in late Roman art.

**1560.** Life-size statue of **Artemis**, with a deer in her left hand, from Rome. When first discovered there were traces of blue paint along the edges of the drapery, in imitation of the archaic female statues, but these have now become invisible.

**1745.** A **Satyr**ic figure, playing on the flute. This figure, of

which the lower part is in the form of a square term, has been called Midas, who, according to Pliny, was inventor of the pipe with a side mouthpiece. As, however, the invention of the instrument is also assigned to Pan, the attribution is doubtful.

**1599. Hermes** (or Mercury), from the Farnese collection. Several replicas of this type exist, which must be derived from some well-known original, nearly akin to the Hermes of Praxiteles. In one instance (the 'Hermes of Andros') the type seems to have been employed to represent a dead person in heroified form.

On the right of the staircase is:—

**774. Apollo** receiving a libation from Victory. Numerous examples are known. It seems probable that they are votive, and that in selecting as their subject the victory of Apollo in a musical contest, the dedicators indirectly commemorated their own triumph in similar exercises of skill.

It is to be observed that a considerable proportion of the sculptures grouped at this end of the room are in the **archaistic** style—that is to say, they are works of a comparatively late age (third to first century B.C.), deliberately reproducing the characteristics of an archaic period (the sixth and early fifth centuries B.C.).

As a rule they copy and exaggerate the obvious features, such as the conventional treatment of the hair and folds of drapery, but fail to catch the archaic treatment of the eyes, nose, and mouth. In some cases, however, a question can fairly be raised whether a work ought to be assigned to the archaistic or the genuinely archaic group.

[The circular staircase, in the apse at the end of this gallery, descends to the Graeco-Roman Basement and Annex.]

## THE GRAECO-ROMAN BASEMENT AND ANNEX.

*SUBJECT:—GRAECO-ROMAN AND ETRUSCAN  
SCULPTURES.*

These rooms contain a number of Graeco-Roman sculptures, for the most part of subordinate interest, and examples of Etruscan art.

Visitors who wish to obtain a nearer view of the objects in the Annex should apply to the Keeper of the Department.

## GRAECO-ROMAN SCULPTURES.

In the Basement, beginning on the left of the staircase, are :—



Fig. 44.—Hermes

**2205.** Relief in black granite from Canopus in Egypt (fig. 44). Hermes with lyre and herald's staff (caduceus). An early example of archaistic work.

**2517.** A chair for use in the hot bath, shaped externally like a chariot.

**1765, 1766.** Two realistic statues of fishermen, with fish baskets.

Such representations of rustic life are believed to have been developed in the school of Alexandria.

**1768.** Ethiopian tumbler, balanced on a small crocodile, with his legs in air.

**1557. Marsyas,** tied to a pine-tree, awaiting his punishment at the instance of Apollo.

Above is (49\*) a mosaic, with a basket of fruit, and an overturned basket of fish, eels, etc.

3rd bay. Architectural fragments.

4th bay. **790.** This relief represents the nymph **Cyrenè** in the act of strangling a lion, while, to commemorate this triumph, a crown is held over her head by Libya. The elegiac quatrain beneath records the dedication of the relief by one Carpos. According to the legend told by Pindar (*Pyth.* ix., 26), Cyrenè was a Thessalian maiden. Apollo saw her slaying a lion in the valleys of Pelion, while guarding her father's flocks. He became enamoured of her and carried her off to the part of Libya which afterwards bore her name. According, however, to another form of the legend, she had

freed a part of Libya from the ravages of a lion, and it is probably in connexion with this later legend that Libya is introduced crowning Cyrenè in the relief. Compare the statue, no. 1384.



Fig. 45.—Aphrodite.

**2215.** The small relief in this bay, with two dogs attacking a boar, is one of the very few sculptures which belonged to Sir Hans Sloane, and thus formed the nucleus of the Sculpture collections of the Museum.

**2608.** Console or keystone of an arch, with a figure of Victory.

**52\*.** Mosaic, with eight Mediterranean fish.

**53\*.** At the end of the room is a portion of a large mosaic pavement (fig. 45), found in 1856 in the Roman villa at Halicar-

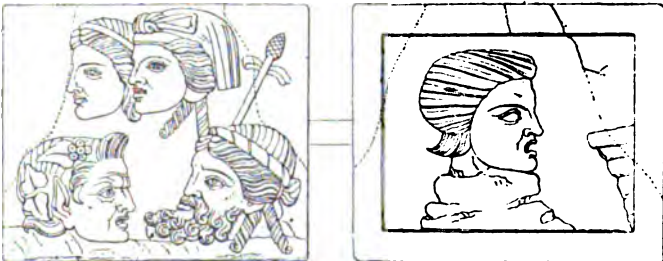


Fig. 46.—No. 2454. Ventilator panel.

nassos. **Aphrodite** is rising from the sea, seated in a large shell, supported by two Tritons. She holds a mirror in one hand, and wrings a tress of hair with the other.

Along the window-side of the room are miscellaneous Graeco-Roman sculptures and mosaics. Among the latter is (54\*) a mosaic, from the corridor of the Roman villa at Halicarnassos, with a bay wreath, containing words of good omen—'Health! Long life! Joy! Peace! Cheerfulness! Hope!'

In the middle of the room are various altars, fountains, vases, etc. See also four disks, with Bacchic subjects in low relief. These disks were mounted on central pivots, and served as revolving shutters for ventilators (fig. 46).

### ETRUSCAN SCULPTURES, ETC.

1st bay. A reconstruction of the tomb known as the 'Grotta Dipinta,' at Bomarzo, with facsimiles of the wall paintings, which consist of figures of Hippocamps, etc., and a highly conventionalized frieze of waves and dolphins. The sarcophagus (55\*) is that which was found in the tomb. The cover is in the form of a roof, at each end of which sits a Sphinx; on the ridge tile is a serpent coiled in a knot. The pediments and the ends of the joint tiles on the roof are ornamented with masks of Medusa. On the front and back of the sarcophagus are reliefs representing Etruscan deities. At one end of the sarcophagus are a Gryphon and lion devouring a stag, and below this two lions devouring a bull.

2nd bay. The four large sarcophagi were found together in a tomb at Toscanella.

56\*. Sarcophagus. On the lid a recumbent male figure holding a bowl; on the front, two marine monsters in relief.

57\*. Sarcophagus. On the cover is a male figure reclining. On the front is a relief representing a winged male figure leading a chariot, attended by three lictors with *fascēs* (the executioner's axe and rods) and a trumpeter; above this is an Etruscan inscription.

58\*. Sarcophagus. On the cover a recumbent figure with a two-handled cup; on the front is a relief representing *Scylla* overpowering two male figures.

59\*. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing a bearded head with Phrygian cap, and on each side a boy riding on a sea monster.

Above, on each side of the bay, is a small series of Etruscan sepulchral chests.

3rd bay. 60\*. Sepulchral urn, in the form of a seated male figure, divided into two parts at the waist.

61\*. Sarcophagus from the Tomb of the Chariots, Corneto (Tarquinii). On the front and back are scenes in relief from the Taking of Troy (Iliupersis). At one end is a scene which appears to represent the quarrel of *Achilles* and *Agamemnon*; above this

is an Etruscan inscription, much injured. At the other end the relief seems to represent **Neoptolemos slaying Polyxena**.

**62\***. Placed upon this sarcophagus, but independent of it, is a cover of a sarcophagus, from the Grotta del Triclinio at Corneto. Female figure holding a Bacchic staff and a two-handled cup; at her side a deer.

**63\***. Sarcophagus with the death of **Eteocles and Polyneikes** before Thebes. A thunderbolt sent by Zeus marks the end of the combat.

4th bay. Sepulchral urns, including two (**64\***, **65\***) with the subject of the death of **Hippolytos**; his horses are terrified by the bull sent by Poseidon.

**66\***. On the front **Achilles** slaying **Troilos**.

**67\***. On the front **Orcstes** and **Pylades** slaying **Clytaemnestra** and **Aegisthos**, her paramour.

This bay also contains (**68\***) a wheel for raising water. It was found in the Roman workings of the Rio Tinto copper mine, and is an exceptional piece of ancient carpenter's work.

5th bay. Copy of a painted tomb, with a central sculptured column, found at Vulci. The two crouching lions, now placed inside the entrance, originally flanked the tomb on the outside.

[A doorway on the south side of the room leads to the Gallery of Casts.]

## THE GALLERY OF CASTS.

### *SUBJECT:--SELECT CASTS OF ANTIQUE SCULPTURE.*

The casts from sculpture here shown are designed to serve as a supplement to the series of original sculptures in the principal galleries. They consist of reproductions of typical works preserved elsewhere, and important as illustrating the general history of classical sculpture. The collection is, in the main, that which was formed by the late Walter Copland Perry at the Victoria and Albert Museum in 1884, and which was transferred to the British Museum, by the Board of Education, in 1907. Other casts have been added, which were previously in the British Museum, or have been subsequently acquired. On the other hand, casts in the Perry collection from originals in the British Museum were not included in the transfer, and casts from the sculptures of the Parthenon, and of the temple at Aegina, are shown in the Elgin Room and Archaic Room.

The series begins with the earliest works in the corner to the right of the entrance. The visitor then passes round the room with the left hand to the wall. The reliefs on the screens are, broadly speaking, a parallel series to the sculptures of the north side of the



room, and the figures along the central gangway are a parallel series to those on the south or far side of the room.

The following are some of the principal objects in the gallery :—

Screen A 1. Casts of sculptures excavated by Sir Arthur Evans in the Palace of Cnossos, in Crete, assigned to the fifteenth century B.C. (see p. 194). These include a male torso wearing a lily necklace, an arm holding a vase, a head of a bull, etc. The originals are executed in coloured gesso duro. Other Cretan objects here represented by casts are a sculptured jar of limestone, a frieze of rosettes and spirals in limestone resembling porphyry, and a sculptured chair, in gypsum, sometimes called the Throne of Minos.

North-west corner. Bas-relief from the 'Gate of Lions' at Mycenae (see p. 3). The lions stand, heraldically disposed on each side of a column, closely akin to some discovered in Crete. They were seen and mentioned by the ancient traveller Pausanias. 'Parts of the circuit walls are still left, including the gate, which is surmounted by lions. These also are said to be the work of the Cyclopes.' Near the Gate of Lions is a panel of a decorated ceiling, of the same early period, from Orchomenos.

In the corner of the room is the Apollo of Orchomenos, an early and coarse rendering of the nude male form. In the centre of the gangway is the Hera of Samos, a column-shaped figure, inscribed with a dedication by one Cheramyes to Hera.

Between the first two windows are: an early Athene, from the Acropolis; a colossal statue, probably one of the brothers Cleobis and Biton, from Delphi; the Artemis of Nikandra, found at Delos in 1878. A metrical inscription down the side records that the figure was dedicated to Artemis by Nikandra, daughter of Deinodikos.

Screen A 2. Examples of early Greek reliefs. In the centre is a cast of a bronze tripod panel, from Olympia. It is interesting to compare the firm and unhesitating drawing of the established decorative forms with the weak and tentative outlines of the subject-group (Heracles and the Centaur).

At one end of the screen, two of the votive figures of women (perhaps priestesses), which were found in the excavations of the Acropolis at Athens. One is coloured in imitation of the original. At the other end is the Moschophoros, a figure of a man carrying a calf, and draped in a close-fitting leather jacket, from the Acropolis.

Screen B 1. Three early grave-reliefs with standing male figures. Next the gangway is a coloured facsimile of part of one of the figures from the Acropolis. Behind it is a cast of a singular head of Phoenician-Iberian (?) style, found at Elche in Spain, and now in the Louvre.

At the other end of the screen is an early winged figure from Delos, commonly known as the Victory of Archermos, though there is some doubt as to whether the inscription, which would confirm the attribution, belongs to this figure.

Screen B 2. Early reliefs showing the female and draped human figure.

On the upper part of the opposite wall are:—(1) Archaic reliefs from a temple at Assos in Asia Minor; (2) Reliefs from one of the so-called Treasuries (or buildings appropriated to the purposes of the different states) at Delphi. The reliefs here shown have been attributed to the Treasury of the Siphnians, and alternatively of the Cnidians. The former attribution is probably preferable. The subjects are the rape of the daughters of Leukippos by the Dioscuri, Castor and Pollux; and the war of the Gods and Giants.

Screen C 1 has also two Delphic sculptures, namely, the Dioscuri and the hero Idas driving cattle, being one of the metopes of the Treasury of Sicyon; and Theseus in combat with an Amazon, a metope of the Treasury of the Athenians.

Below, Attic reliefs of the 5th–4th centuries B.C. Nos. 2704, 2699 have a rich acanthus decoration.

At the end of the screen is the ‘Apollo of Tenea,’ a comparatively advanced example of the nude male type, probably representing Apollo.

Screen C 2. Two fine Attic reliefs, viz., 619, Relief of Hegeso, who is seen taking a necklace from a box which is held by a servant standing before her; 620, Relief of Ameinokleia, who is engaged with a girl adjusting her left sandal.

On the opposite side of the gangway are the Athenian Tyrannicides, Harmodios and Aristogeiton, from Naples. The figures are copies of a group dedicated on the Acropolis of Athens.

On the opposite side of the window are the Discobolos of Myron (Vatican) and a reduced copy of the Discobolos in the Lancelotti Palace at Rome, which should be compared with the marble in the Second Graeco-Roman Room. It is to be noted that the Lancelotti replica gives the correct pose of the heads (cf. fig. 47). Beside the Discobolos is the Marsyas of Myron, supposed to be part of a group of Athene throwing away the flutes in disgust, and Marsyas, astonished, about to pick them up.

**2688.** Charioteer (the original is in bronze) from Delphi, commonly supposed to have been dedicated by Polyzealos of Syracuse about 478 B.C. On the supposition that *polyzealos* occurring in the inscription is an epithet, the charioteer has been attributed to the chariot group of Battos of Cyrene, by Amphion of Cnossos. In that case Pausanias mistook the sex of the figure, since he calls the charioteer Cyrene.

Screen D 1. Relief of Dexileos, a knight who fell in an action on Corinthian territory in 394 B.C.

Screen D 2. Later Attic reliefs.

At the end of the screen is the Apollo of Piombino, a bronze in the Louvre of late archaic style.

Screen E 1. Later Attic reliefs.

At the ends of screens E and F are replicas of the statue attributed to Polycleitos, known as the Diadumenos, a young athlete

tying a fillet about his head (cf. p. 108). The one copy was excavated at Delos, and the other is at Madrid.

At the end of Screen G is the Naples copy of the companion work of Polycleitos known as the Doryphoros, a young spear-bearer.

On the opposite wall is a large relief from Eleusis, probably of a votive character, and representing Triptolemos between Demeter and Persephone. He may be receiving ears of corn from the former and a wreath from the latter, but this interpretation has been much disputed.

Along the upper part of this wall is the West frieze of the Theseion at Athens, representing the battle of the Lapiths and Centaurs.

Next on the right are reliefs from the balustrade which surrounded the platform on which stood the Temple of Wingless Victory at Athens. Victories are represented as leading a bull to sacrifice, decking a trophy, loosening a sandal, etc.

Below the frieze are:—

(1) The Wounded Amazon of the Capitoline type. If correctly restored the right hand would be leaning on a spear, while the left hand would raise drapery to the wound. This type of Amazon is generally assigned to Cresilas (about 440–425 B.C.).

(2) The so-called Apollo delle Terme, which was found in the bed of the Tiber in 1891. It appears to be a Graeco-Roman copy of an Attic work, slightly earlier than the middle of the 5th cent. B.C.

(3) 'Apollo on the omphalos,' a figure akin to the Choiseul-Gouffier Apollo in the Archaic Room (p. 11). The figure is so named because it has sometimes been placed on a sculptured Apollinine Delphic 'omphalos' found at the same time, but whether this arrangement is correct is a matter of dispute.

On the end wall, facing the gangway, are models and casts illustrating the sculptures of the Temple of Zeus at Olympia (about 460 B.C.).

The metopes show: (1) Heracles subduing the Cretan bull; (2) Heracles supporting heaven on his shoulders in relief of Atlas, who brings the apples of the Hesperides; (3) Athene seated, from a metope showing the slaying of the Stymphalian birds.

The East pediment (see the reduced model) showed the preparations for the chariot race between Pelops and Oenomaos for the hand of Hippodameia, daughter of Oenomaos. The sculptures are assigned by Pausanias to Paionios, author of the Victory (see below).

The West pediment (see the reduced model) shows the battle of Centaurs and Lapiths in the presence of Apollo. This group is assigned by Pausanias to Alcamenes.

Casts of five heads from the pediments give the true scale of the sculptures.

Screen F 2. Later Attic reliefs.

Screen G 1 (above). The so-called Ludovisi Medusa, which is in fact the head of a dying woman, of the Pergamene school of sculpture;

the Rondanini Medusa, in which the Medusa's mask is represented as of formal beauty, in place of the older and cruder form with protruding tongue.

Below is the so-called 'Ludovisi Throne,' now in the Museo delle Terme at Rome. The purpose of this object, and the interpretation of its reliefs, must necessarily be considered with reference to a corresponding composition now in the Museum of Fine Arts at Boston, U.S.A. (see the exhibited illustration). It is suggested by Prof. Studniczka, who has published an elaborate discussion of the whole (*Jahrb. d. Arch. Inst.*, xxvi.), that the two objects are the halves of a sculptured altar; that the principal reliefs show: (Ludovisi relief) the birth of Aphrodite from the sea and her reception by the Hours; (Boston relief) Eros with the scales, weighing out the portions of the year to be spent by Adonis with his terrestrial spouse (Aphrodite) and his spouse below (Persephone). The side reliefs show (Ludovisi relief) two aspects of Aphrodite, and (Boston relief) Adonis and an old nurse tending the tree Myrrha, into which the mother of Adonis suffered metamorphosis. The period of the work is perhaps that of the close of the archaic style, immediately after the Persian wars.

Screen G 2. Reliefs in the archaistic (or affected archaic) style. (Compare p. 93.)

Proceeding round the room, we pass:—

The Giustiniani Hestia, also a work of the middle of the 5th cent. B.C., but apparently akin to the sculptures of the Temple of Zeus at Olympia (see below).

Eirene and Ploutos (*i.e.* Peace, and Wealth, her child) by Cephisodotos, father of Praxiteles.

Cast of a statue of Victory, by Paionios of Mendè. Victory is supposed to be moving forward through mid-air. One foot rests lightly on the back of an eagle, beneath which is a rock. On the pedestal was an inscription (see cast) recording that the Victory was offered as a tithe of spoil to Olympian Zeus by the Messenians and Naupactians, and that the sculptor was Paionios of Mendè. The inscription, perhaps for reasons of policy, is not explicit as to the war in which the spoil was taken. Pausanias was inclined to think that it referred to a war of the Messenians against the Acarnanians (452 B.C.); but the Messenians of his time supposed that the statue was erected soon after the campaign against the Spartans at Sphacteria in 425 B.C. Discovered by the German excavators, and now in the Museum at Olympia.

In front of the pedestal is the famous Hermes, resting, from Herculaneum. The original is in the National Museum at Naples, and is probably after a work of the 4th cent. B.C. of the school of Lysippus.

Hermes and the babe Dionysos. The marble original was found in the Temple of Hera, at Olympia, in 1877. The statue is assigned to Praxiteles, on the authority of Pausanias (V. 17. 3). The child on the left arm of Hermes is stretching out his hand to some object,

probably a bunch of grapes, held out in the missing right hand of the god.

Aphrodite of Cnidos. From the Vatican replica of the statue of Aphrodite entering the bath, by Praxiteles. The statue, which was given by Praxiteles to the city of Cnidos, is identified from coins. Another replica of the subject, from Munich, is in the middle gangway.

The sculptures in the corner of the room are connected with the group of Niobe and her children, which once stood in the Temple of Apollo at Rome. Whether the group was the work of Praxiteles or Scopas was a matter of controversy even in the days of Pliny. The best known examples of the types of the group are now in the Uffizi Museum at Florence. The casts here shown are (1) Niobe and her youngest daughter, from the Uffizi; (2) a replica of the head of Niobe, in the collection of the Earl of Yarborough at Brocklesby Park; (3) a torso of one of the daughters of Niobe, in the Chiaramonti Museum of the Vatican.

The reliefs in this corner of the room are from the tomb of Gjöl-Baschi, in Lycia. The wall of the enclosure (or *temenos*) of the tomb was covered with reliefs of a pictorial character. The scenes represented on the slabs here shown are (1) an attack on a city—presumably Troy; (2) the slaying of the suitors of Penelope, by Odysseus and Telemachus. The reliefs are probably of the middle of the 5th cent. B.C.

Proceeding along the south gangway we pass (on the left) the Aphrodite of Capua and the Aphrodite of Arles and (on the right) the Aphrodite of Melos, otherwise known as the Venus of Milo. The statue was found in the island of Melos (French Milo) in 1820, and is now in the Louvre. The restoration and date are equally matters of controversy, but the statue seems to be 4th–3rd cent. B.C.

The large sarcophagus with combats of Greeks and Amazons is now in the Museum at Vienna. It was brought to Germany from the Levant after the battle of Lepanto (1571).

On the left of the gangway is the Apoxyomenos, or athlete scraping off oil with a strigil. Found in Trastevere, Rome, in 1849, and formerly regarded as a work of Lysippus. The recent discovery of a contemporary copy of the portrait of Agias, by Lysippus (see cast of the head), has thrown doubt on the correctness of this attribution.

The bust of Athene, or Pallas, is from the colossal statue in the Louvre, known, from its place of discovery, as the Pallas of Velletri. It is an unidentified type, probably of the latter half of the 5th cent. B.C.

The Belvedere Apollo was found (perhaps near Antium) before 1500 A.D. It stands in the cortile of the Belvedere at the Vatican. Correctly restored, it is probable that the god held a bow in the stretched-out left hand and a branch of laurel in the right. [The view current in recent years that Apollo held an ægis in the left

hand cannot be maintained.] The date of the original, from which the Vatican statue is a modified copy, is still uncertain.

A finely draped portrait statue of a Roman lady, from Herculaneum, is now in the Museum at Dresden. The type of draped figure appears to go back to the 4th cent. B.C.

The triangular tripod base, commonly known as the Altar of the Twelve Gods (in the Louvre), gives figures (considerably restored) of the twelve gods, grouped in pairs, viz., Zeus and Hera, Poseidon and Demeter, Apollo and Artemis, Hephaestus and Athene, Ares and Aphrodite, Hermes and Hestia.

The bronze figure of the 'Praying Boy,' one of the chief ornaments of the Museum at Berlin, is probably after a fourth century type.

The chair (no. 2709) is from the chair of the priest of Dionysos of Eleutheræ in the theatre of Dionysos at Athens.

The following casts are from some of the best known works of ancient art. The 'Ludovisi Ares' is seated in an easy pose, with a figure of Eros on the ground between his legs—perhaps after a work of Scopas. The 'Borghese Gladiator' (Louvre) is a figure of an armed heroic warrior, probably in combat with a horseman. Signed with the name of Agasias of Ephesus (2nd cent. B.C.). The group of Laocoon and his sons was found on the Esquiline Hill at Rome in 1506, and is now in the Vatican. A work of the Rhodian School, about 100 B.C.

On the wall is a long frieze of the marriage procession of Poseidon (Neptune) and Amphitrite (Munich). It has been lately identified as forming, with other reliefs in the Louvre, the sculptured decoration of an altar which stood before a temple of Neptune erected by Cn. Domitius Ahenobarbus in commemoration of a naval victory gained at Brindisi in 42 B.C.

The colossal relief on the wall is a scene from the frieze of the great altar of Zeus at Pergamon, erected by Eumenes II. about 180–170 B.C. The subjects are taken from the war of the Gods and Giants. In this group Athene, crowned by Victory, slays a young Giant, for whom intercession is made by his mother Earth, half issuing from the ground. The Pergamene school of sculpture was noted for its treatment of rough and barbarous types, with shaggy hair, and strong action.

The figures in front of the relief, namely, two Persians, a dead Amazon, and an old Gaul, are also from works of the Pergamene school. They are reproductions of figures in a series of votive groups dedicated by Attalus I. of Pergamon on the Athenian Acropolis (about 200 B.C.) in commemoration of a victory over the Galatians, or Gauls. The dying Gaul (or so-called Dying Gladiator) on the opposite side is a work of the same school.

We return to the east end of the central gangway, and observe :—

A replica of the Cnidian Aphrodite of Praxiteles in the Munich Glyptothek, already mentioned above.

The Satyr (or 'Faun'), in the Museum of the Capitol. This

famous statue is probably a copy of the Satyr of Praxiteles in the Street of Tripods at Athens, regarded as one of his most famous works.

The 'Apollino,' or statue of a young Apollo, in the Uffizi at Florence, is probably a work of Praxiteles or one of his pupils.

The Apollo Sauroctonos of the Vatican represents Apollo as a youth idly trying to pierce a lizard with an arrow held in his hand. This also was a work of Praxiteles, preserved to us in many copies.

The bronze praying youth from Virunum (now at Vienna) was dedicated by two freedmen, whose names are engraved on his thigh. It is probably a Graeco-Roman copy, of the beginning of our era, from a Greek statue of a young athletic victor.

The running figure of Hypnos (Sleep) from Madrid is of the same type as the bronze head in the Bronze Room (cf. p. 182), and has been employed to give the correct pose of that work.

The boy drawing a thorn from his foot (in bronze) is reproduced from a famous statue in the Museum of the Conservatori at Rome. A more realistic rendering of the same subject in marble may be seen in the Third Graeco-Roman Room.

The Venus dei Medici, in the Uffizi at Florence, is a statue which enjoyed extraordinary celebrity from the seventeenth century to the middle of the nineteenth century. It is one of a large number of replicas of an unidentified original.

The pedestal with glass shade supports a considerable number of interesting casts of bronzes and other works.

Near the end of the central gangway are several typical archaistic figures, in which the peculiarities of archaic work are reproduced and accentuated by accomplished artists of much later date.

At the west end of the gallery are examples of sculpture of the Roman Empire.

Augustus, in armour. A fine statue from Prima Porta, Rome. The head should be compared with that from Meroë in the Bronze Room (Plate XXII.). The Prima Porta head represents a somewhat more advanced age than does that of Meroë.

The large sarcophagus (2715) was formerly known as that of Alexander Severus. On the front is the scene of the discovery of Achilles among the daughters of Lycomedes, and on the other three sides are reliefs relating to the story of Achilles. On the lid are two recumbent figures of the third century A.D. The sarcophagus was found in the sixteenth century in the Monte del Grano, near Rome, and was long reported by tradition to have contained the Portland Vase. The accuracy of the story has lately been questioned.

On the walls at the corner of the room are examples of Roman Imperial sculpture from the Arch of Trajan at Beneventum (erected 114 A.D.). The exhibited reliefs consist of:—

A. Panel from the attic member of the arch: Olympian deities about to welcome Trajan.

B. A part of the frieze that surmounted the arch, showing Trajan's Dacian triumph.

C, D. Panels from the pylons at the sides of the arch : Attendants burning incense ; Victories sacrificing bulls.

E. Trajan presenting to Roma and Mars Roman children destined to inhabit the new provinces.

[We return, through the Graeco-Roman Basement, by the staircase to the Third Graeco-Roman Room, and pass through it to the Second Graeco-Roman Room.]

## SECOND GRAECO-ROMAN ROOM.

*SUBJECT:—GRAECO-ROMAN SCULPTURES (continued).*

In this room, turning to the left on entering from the Third Room, we find :—

**1608.** A square terminal figure of the bearded **Dionysos**, in the archaistic manner.

**250.** Copy of the bronze **Discobolos** of Myron, an Athenian

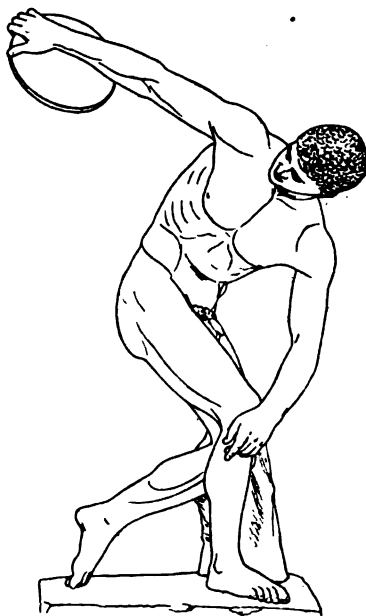


Fig. 47.—The Discobolos of Myron, with the head correctly restored (after Michaelis).



artist of the first half of the fifth century B.C. A young athlete is represented in the act of hurling the disk. He has swung it back, and is about to throw it to the furthest possible distance before him. We have an interesting opinion upon this statue by the ancient critic, Quintilian. He remarks that the laboured complexity of the statue is extreme, but anyone who should blame it on this ground would do so under a misapprehension of its purpose, inasmuch as the merit of the work lies in its novelty and difficulty. The position of the head as restored is not correct. It ought to be as in fig. 47, representing a combination of the torso of the present figure with the head of the copy in the Lancelotti Palace at Rome. (Compare the reduced copy in the Gallery of Casts.)

**1666, 1667.** Two very similar figures of a young **Pan**. Both are by the same sculptor, Marcus Cossutius Cerdo, freedman of Marcus Cossutius, who has inscribed his name on the tree stumps.

ΜΑΑΡΚΟΣ  
ΚΟΣΣΟΥΤΙΟΣ  
ΤΙΟΣ  
ΜΑΑΡΚΟΥ  
ΑΠΕΛΕΥ  
ΘΕΡΟΣ  
ΚΕΡΔΩΝ  
ΕΠΟΙΕΙ

Μάϊρκος Κοσσούτιος Μαάρκου ἀπελεύθερος Κέρδων ἐποίει.

The letters are of the first century A.D., and the style of the sculpture is that of the so-called School of Pasiteles, an artist working at the close of the Roman Republic. The inscription shows that the sculptors of such works as the present might have been of servile condition.

**1676.** Statuette in green basalt of **Cupid** riding on a dolphin. The complete group probably contained a figure of Aphroditè, supporting herself by a rudder, of which a part remains. The figure appears to have formed part of a fountain, as a bronze tube passed through the rudder.

**1574.** The Towneley **Venus**, a half-draped ideal figure, found at Ostia.

**1603.** A head of **Hermes** (?), a youthful ideal male head, somewhat severely treated. From the Chinnery collection.

[We pass by the opposite door to the First Graeco-Roman Room.]

## FIRST GRAECO-ROMAN ROOM.

*SUBJECT:—GRAECO-ROMAN SCULPTURES (continued).*

Beside the door is (1569) a colossal bust of **Minerva**, helmeted. Further to the left are (1606) a statue of **Dionysos**, draped and bearded, such as he appears on the relief in the Third Graeco-Roman Room (p. 90), representing his visit to Icaros; and (1746) a **Canephora**,\* or basket-bearer. This figure was intended to serve an architectural function, and is a Graeco-Roman imitation of the Caryatids of the Erechtheion. One of the latter is exhibited in the Elgin Room (p. 54), and a comparison of the two figures gives a clear idea of the difference between Greek and Graeco-Roman art. The graceful spontaneity of the Greek maiden is in striking contrast with the formal convention of her Graeco-Roman counterpart.

To the right of the room are the following in order :—

1656. A young **Satyr** playing with the boy **Dionysos**.

1655. A dancing **Satyr** with cymbals, from the Rondanini collection. The extremities of the figure are all restored, but the torso is noted for its anatomical skill.

1899. **Antinous** of Bithynia, favourite slave of Hadrian, drowned in the Nile about 130 A.D. during his master's journey in Egypt. According to some authorities his death was an act of self-sacrificing devotion. He was subsequently represented in many forms of deification—here as **Bacchus**. The face has always a beauty of its own, but with a sullen and sensual expression.

1578. **Venus** preparing to enter the bath. *Presented by King William IV.*

1751. Bust of **Athenè**, with bronze helmet and drapery. The bronze additions are modern.

1380. **Apollo**, the lyre-player (*Citharoedos*), standing in an attitude of repose, as if resting from his music. The figure was found in the temple of Apollo at Cyrenè in North Africa. It has been put together from 123 fragments, but is not otherwise restored.

1831. Bust of an unknown Greek poet, possibly **Sophocles**.

[The door adjoining leads to the Director's Office.]

1825. Head of **Homer**. It hardly need be pointed out that the bust is not an authentic portrait of the poet, if indeed he ever existed, but is a comparatively late attempt, perhaps originated at Alexandria, to express the supposed appearance of the blind old man. Pliny, remarking on the habit of placing portraits of authors in libraries, says that fictitious portraits are invented where real

\* Greek, *Κανηφόρος*. Lat., *Canephora*.

ones do not exist, and our 'longing begets the faces that have not been handed down, as happens in the case of Homer.'

High up on this wall are three reliefs from Sarcophagi, of the second and third centuries A.D., viz.:

**2305.** A long slab with figures of the nine Muses.

**2301.** Five of the Labours of Heracles in an architectural setting. The Labours represented are: the Cretan Bull, the Horses of Diomedes, the Amazon Andromachè, the cattle of Geryon, and Cerberus.

**2306.** Slab with Apollo, Minerva, and the Muses, the latter wearing each a feather plucked from the Sirens, when the Muses had overcome them in a contest of music.

**500.** Statue of an athlete binding a diadem round his head and believed to be a copy of the *Diadumenos*, by Polycleitos, of Argos. Polycleitos was probably a younger contemporary of Pheidias, and was famous as the author of a methodical system of human proportion. This figure was found in 1862 at Vaison, in Southern France.

**1747.** Heroic figure from the Farnese collection.

**1648.** Young *Satyr*. He probably held up a jug in his right hand to pour into a drinking horn, or perhaps a bowl held in the left. The original of the type is commonly assigned to Praxiteles.

**1545.** Statue of Demeter (?) with the attributes of Isis.

[We leave this room by the East door and enter the Gallery of Roman Busts.]

## GALLERY OF ROMAN BUSTS.\*

### *SUBJECT:—ROMAN IMPERIAL PORTRAITS.*

The portrait sculptures are arranged along the North side of the gallery, from west to east in chronological order. Upon the pedestal of each statue or bust are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an emperor) of his reign, and the site where the sculpture was discovered.

The long series of imperial portraits from the fall of the Roman Republic to the middle of the third century makes a vivid commentary on the histories of the time. For the most part the identification of the busts is based on the evidence of the coins, either directly, or by comparison with other busts thus identified, and in the case

\* The busts are fully described in the *Catalogue of Sculpture*, Vol. III. (7s. 6d.), Part VII. (sold separately at 4s.).

of the more distinctive portraits no uncertainty need arise. There is more difficulty with the portraits of infrequent occurrence, and with the subordinate members of the imperial families. In their case the difficulty is increased by the tendency of the artists to make all members of a family approach to the family type. The successors and kinsmen of Augustus are assimilated to the Augustan type, in the same way that the successors of Alexander are given Alexandrine features and hair. On the wall above the busts are reliefs from Sarcophagi, etc., of the Roman period, approximately corresponding in their dates with the busts below.

The series begins on the left of the door. The following are specially noteworthy :—

**1870.** Caius Julius **Cæsar**, the consummate soldier, statesman, and man of letters. Assassinated, 44 B.C. A striking bust of 'Cæsar with the falcon eyes' (Dante). (Plate XVII., fig. 1.)

The scanty hair is brought to the front. It is mentioned by Suetonius that when his baldness increased, and became the object of the wit of his opponents, he combed the hair from the top of his head in order to conceal it.

The surface of the bust appears to have suffered from a drastic cleaning with chemicals, but several details in the treatment confirm the authenticity of the work.

**1876, 1877, 1879.** Three heads of **Augustus**, the founder of the Empire, the gracious patron of Virgil, and the ruling Emperor at the time of the birth of Christ.

He was born 63 B.C., became emperor 29 B.C., and died 14 A.D. In no. 1876 he appears as a youth. (Plate XVII., fig. 2.) In the others he is in his prime. No. 1877 is a powerful portrait, and was once the property of Edmund Burke.

**1881.** **Tiberius**, the ruling emperor at the time of the Crucifixion. The veil indicates that the emperor is represented either as Pontifex Maximus or as an augur. He was an able administrator, but morose and cruel. Born 42 B.C., emperor 14 A.D. Died 37 A.D. The head was found in the island of Capri, where Tiberius spent his later years in scandalous retirement.

**1155.** **Claudius**. He was specially noted for the uncouthness of his deportment and gestures, but we are told that when quiescent he was not wanting in authority and dignity. He was a diligent student, and also a noted glutton. Great engineering works were established during his reign. Born 10 B.C., emperor 41 A.D. Died (it was supposed by poison) 54 A.D. This head was found in the temple of Athenè at Priènè (see p. 68), and shows marks of the fire by which that temple was destroyed.

**2275** (on the wall above). A fine and characteristic pair of Roman medallion portraits of a man and woman, named in the inscription as **Lucius Antistius Sarculo**, master of the Alban College of the Salian priesthood, and **Antistia Plutia**. The tablet was dedicated by two of their freedmen, Rufus and Anthus.

**1988.** (Against the pilaster.) A female portrait statue, finely

draped and composed, sometimes taken for the empress **Livia**, but perhaps representing a priestess.

**1887. Nero**, the typical example of cruelty and infamy in combination with artistic vanity. He was born 37 A.D., emperor 54 A.D. He was compelled to fly, and committed suicide, 68 A.D. A characteristic bust, brought from Athens.

**1890. Vespasian**, a soldier, raised to the throne by his troops. A man of rough and shrewd character, a good commander and administrator. Born 9 A.D., emperor 69–79 A.D.

Next is **Titus**, a good bust from Utica in North Africa. Titus, born 41 A.D., emperor 79–81 A.D., was a beloved prince, but is most familiarly known as the stern captor of Jerusalem. On the wall above, **2299**. A graceful frieze of recumbent Amazons, from the cover of a sarcophagus.

**1893. Trajan**, soldier, statesman, and administrator. Born 53 A.D., emperor 98 A.D. He died in Cilicia, 117 A.D.

‘The most interesting characteristic of the figure I have so vividly before me is the look of painful thought, which seems to indicate a constant sense of overwhelming responsibilities, honourably felt and bravely borne, yet . . . ever irritating the nerves and weighing upon the conscience’ (Merivale).

Against the pilaster are a second head of Titus and two portraits. No. 1961 has been identified as Mark Antony.

**1896, 1897**, two busts, and **1381**, a statue, are portraits of **Hadrian**, the skilled administrator, indefatigable traveller and scholarly patron of the arts. Born 76 A.D. Emperor 117–138 A.D. In this statue Hadrian is dressed in civil costume. Another statue by the door of the Reading Room shows him in armour. It will be observed that Hadrian is the first bearded figure. His biographer, Spartian, suggests that he allowed his beard to grow to conceal certain natural blemishes, but the explanation seems unnecessary, as the change of fashion became general about this time (120 A.D.).

**1463. Antoninus**, surnamed **Pius** on account of his devotion to the memory of Hadrian. Born 86 A.D. Emperor 138–161 A.D. ‘The consent of antiquity plainly declares that Antoninus was the first and, saving his colleague and successor Aurelius, the only Roman emperor who devoted himself to the task of government with a single view to the happiness of his people’ (Merivale).

Above, **2317**. Relief from the sarcophagus of **Sallustius Iasius**, with figures of winged Cupids playing with armour. The inscription is on the central circular shield, which in such monuments is often employed for a portrait of the deceased.

On each side, **2581, 2582**, are ornate Corinthian pilasters.

**1907, 1464**. Two heads of **Marcus Aurelius**, emperor and stoic philosopher, author of the ‘Meditations.’ Born 121 A.D. Emperor 161–180 A.D. In one of the two heads (**1907**) he wears a wreath of corn and a veil, as a member of the sacred college of the Arval Brothers.

**1925**. Bust of a lady named **Olympias** (not otherwise known),

dedicated, as shown by the inscription on the base, by her freedman Epithymetus. It is of the period of Trajan.

**1913.** Bust of the infamous tyrant **Commodus**, son of Marcus Aurelius. Born 161 A.D. Colleague with his father, 176 A.D. Sole emperor 180 A.D. Murdered by members of his household, 192 A.D.

**1916.** **Septimius Severus**, who died at York, A.D. 211.

Above, **2593, 2594**, are two of the Corinthian pilaster capitals which formerly belonged to the upper internal order of the Pantheon at Rome.

Between them (**2313**) is part of the relief from the sarcophagus of **M. Sempronius Nicocrates**. He claims, in his metrical epitaph, that he was poet, musician and traveller, and a dealer in fair women. Now the Muses guard his body.

**1415.** (Against the pilaster.) A finely draped female portrait statue, probably of the time of Hadrian.

**1917.** Head of Caracalla. Born 180 A.D. He was a colleague in the empire with his father Septimius Severus and his brother Geta. On the death of his father he murdered his brother with his own hand (211 A.D.) and so became sole emperor (cf. p. 149). The neck is slightly inclined to the shoulders. We are told by the emperor's biographer, Aurelius Victor, that he had been induced by flatterers to believe that when he frowned and turned his head he made himself resemble Alexander the Great. (See p. 86.)

Above are two sarcophagi with scenes in the circus. **2318** shows the actual circus; **2319** is a parody with Cupids driving teams of dogs.

At the end of the room is a vigorous relief (**2276**) with portraits of two fellow freedwomen, **Fonteia Eleusis** and **Fonteia Helena**.

[The Roman mosaics on the upper part of the wall of this gallery, and the various Roman and other remains which stand opposite to the busts, have been found in this country, and are therefore included in the collections of the British and Mediæval Department.]

[On leaving the Roman Gallery by the East door, we turn to the Hall of Inscriptions, on each side of the entrance to the Reading Room.]

## HALL OF GREEK AND LATIN INSCRIPTIONS.\*

*SUBJECT:—GREEK AND LATIN INSCRIPTIONS; MISCELLANEOUS GRAECO-ROMAN SCULPTURES.*

Among the selected inscriptions which are here exhibited, the most interesting are the following.

In the west (or left) half of the room :—

**80\*.** A tall marble slab from Sigeum, in the Troad, inscribed with the record of a dedication by Phanodicos of Proconnesos, and giving the name of an artist, Aisopos. The inscription is written *boustrophedon*; that is, alternately from left and right (see p. 6). It is given twice, in the Ionic character above, and in the Attic character below. It probably dates from the beginning of the sixth century B.C. The stone served in modern times as the seat in the porch of the church at Sigeum, until it was removed by Lord Elgin. It was specially resorted to by the sick, for its supposed magic influence, and the inscription has thus been nearly obliterated.

**399-402.**—Pier (*parastas* or *anta*) of the temple at Prienè, in Asia Minor, with inscriptions relating to Alexander the Great, and his successor Lysimachos. The large inscription at the top is the dedication of the temple to Athenè Polias by Alexander (*circa* 334 B.C.) mentioned above, p. 76.

ΒΑΣΙΛΕΥΣ ΑΛΕΞΑΝΔΡΟΣ  
ΑΝΕΘΗΚΕ ΤΟΝ ΝΑΟΝ  
ΑΘΗΝΑΙΗ ΠΟΛΙΑΔΙ

Βασιλεὺς Ἀλέξανδρος ἀνέθηκε τὸν ναὸν Ἀθηναίῃ Πολιάδι.

This pier is crowned with a cast of the capital. The original is in the Mausoleum Room.

**886.** A decree passed in the names of the convention of the Halicarnassians and Salmakitians, and **Lygdamis** the tyrant, about 455 B.C., for the purpose of regularising and confirming the possession

\* Most of the Greek Inscriptions have been published in the *Ancient Greek Inscriptions in the British Museum*, Parts I.-IV. (£4). The greater part of the collection is only accessible to persons desiring to make special studies (p. 78).

of real property at Halicarnassos. The town of Halicarnassos was originally divided into the two sections named above.

**81\*.** Treaty of alliance between Hermias (or Hermeias), ruler of Atarneus, and the people of Erythrae in Asia Minor (about 357 B.C.): Hermias, a slave and eunuch, succeeded to the sovereignty of Atarneus. He is best known as the friend and patron of Aristotle, who dedicated to his memory the Ode to Virtue, and also a statue at Delphi.

On the West wall, and on the right return face of the pier, is an elaborate series of documents relating to boundary disputes between Prienè and Samos, inscribed for permanent record by the Prienians on the walls of the temple of Athenè Polias. The principal documents here preserved are (403) an award by the Rhodians who had been invited to arbitrate, and decided in favour of Prienè (*circa* 240 B.C.), and (405) a decree of the Roman Senate (about 135 B.C.) confirming the Rhodian award which had been set aside by the consul Manlius.

**343.** The square shaft opposite the middle of the West wall contains a copy of a decree concerning a national subscription in aid of the Rhodian navy, at a time of grave emergency—perhaps about 200 B.C. The decree occupies half a column, and is followed by the names of the subscribers with their respective contributions on the remaining three and a half columns. *Presented by H.R.H. the Prince of Wales, 1873.*

On the North wall, the large upper inscription (No. 481), which formed the sloping wall flanking the south entrance in the Great Theatre at Ephesus, contains documents relating to gifts and bequests by one Caius Vibius Salutaris (A.D. 104) to the city of Ephesus. The gifts consist partly of gold and silver images of Artemis and other subjects, and partly of a capital sum of money to provide annual doles on the birthday of the goddess. Curious conditions are laid down as to the carrying of the images in procession from the temple to the theatre to attend assemblies or games. The images are to be taken by way of the Magnesian gate, and to return by way of the Coressian gate. From the topographical information thus given, Mr. Wood obtained the clue by which he found the temple site.

Below the inscription last mentioned are :—

**448–476.** Wall-stones from the temple of Diana at Ephesus, inscribed with grants of citizenship and other honours to benefactors of Ephesus.

**113.\*** On the floor is a cast of an inscription in very early Latin. The original was excavated in May, 1899, in the Roman Forum. It was found, with other early remains, beneath a piece of black pavement, which some have identified with the *niger lapis*, supposed in antiquity to mark the position of the grave of Romulus. The inscription is Latin, written in Archaic Greek characters, and *boustrophedon* (see p. 112). The words easily identified, such as *sacros*, *kalatorem* (Calator, an attendant on a priest), and *juxmenta*



(= *jumenta* ?), seem to indicate that the inscription refers to animals used for sacrifice, but the sense has not been determined with any certainty. *Presented by H.M. Queen Victoria.*

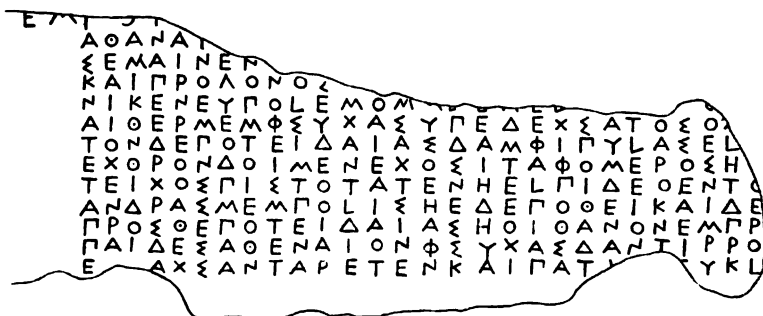
In the East (or right) half of the room (on the North wall) are:—

(On the upper shelf)

522. An inscription in Greek and Latin, recording the rebuilding of the outer boundary walls of the Temple of Diana at Ephesus by order of Augustus, B.C. 6. The intentional erasure of the name of the proconsul, C. Asinius Gallus, recalls a tragedy of the reign of Tiberius. Gallus had offended the emperor by marrying his divorced wife, and by speaking too freely of his government. By command of Tiberius he was condemned unheard by the Senate at Rome, at the moment that he was enjoying the emperor's hospitality at Capri. He was there arrested, and after three years of rigorous imprisonment he was starved to death. His name was in consequence erased from the inscription.

(On the second shelf)

Athenian inscriptions, of various purport.



37. Epitaph in elegiac verse, on Athenians who fell in battle before **Potidaea**. Potidaea was a town in the Thracian peninsula, and tributary to Athens. With the help of Corinth it revolted in the summer of 432 B.C. The Athenians sent an expedition to Potidaea, which gained a victory; but only with the loss of the commander Callias and 150 men, who are here commemorated [Thucyd. i. 63; Grote, vol. iv. chap. 47]. The Peloponnesian war was an immediate consequence of the Potidaean campaign.

After a prose heading, 'Εμ Ποτ[ειδαία κ.τ.λ.], 'These died in Potidaea,' and the first two couplets, which are very imperfect, the epitaph proceeds:

Αἰθῆρ μὲν φονχὰς ὑπεδέχσατο, σώ[ματα δὲ χθών]  
 τῶνδε · Ποτειδαίας δ' ἀμφὶ πύλας ἔλ[υθεν].  
 ἐχθρῶν δ' οἱ μὲν ἔχουσι τάφου μέρος, [οἱ δὲ φυγόντες]  
 τεῖχος πιστοτάτην 'ελπίδ' ἔθεντο [βίου].

Ἄνδρας μὲν πόλις ἦδε ποθεῖ καὶ δῆ[μος Ἑρεχθίως],  
 πρόσθε Ποτειδαίας ὅι θάνον ἐμ πρ[ομάχοις]  
 παῖδες Ἀθηναίων, φονυχὰς δ' ἀντίρρο[πα θέντες]  
 ἦ[λλ]άχσαντ' ἀρετὴν, καὶ πατ[ρίδ'] εὐκλ[έειαν].

'Air received their souls, and earth their bodies. They were undone around the gates of Potidaea. Of their foes, some have their portion in the grave, others (fled) and made a wall their sure hope (of life). This state and people (of Erechtheus) mourns its citizens who died in the front ranks, before Potidaea, children of the Athenians. They cast their lives into the scales in exchange for valour, and their country's glory.'

On the East wall are selected Latin Inscriptions. The following may be mentioned :—

(In the first bay from the left)

82\*. Beginning of a poem, on a visit to Egypt (A.D. 134), in bombastic hexameters. From Nubia. [*C. I. L.* iii. 77.]

83\*. Record of the building of a bridge, A.D. 90, by the Emperor Domitian, whose name is here erased. The inscription was found at Coptos in Egypt. We are told by Suetonius that after the assassination of Domitian a decree of the Senate was passed that his inscriptions should everywhere be erased, and all record of him abolished. [*C. I. L.* iii. 13580.]

(In the second bay)

84\*. A small slab containing the name of Vitruvius Pollio, followed by the letters A R C H, which have been taken to mean 'Architectus,' and to connect the inscription with Vitruvius, the celebrated writer on architecture, to whom the surname Pollio is given on doubtful authority. But the name is not uncommon, and another proposal is to take these letters as an abbreviation of 'Archigubernus,' or commander of a ship. From Baiae. [*C. I. L.* x. 3393.]

2391. Greek sepulchral relief, with a recumbent corpse. The spectator is asked whether he can tell if the deceased was a Hylas (the beautiful boy beloved of the Nymphs) or a Thersites (the ugly clown in Homer). [The Ionic columns (2564, 2565) which stand on each side of this bay were removed by Lord Elgin from a wall attached to the church of the Monastery of Daphnè on the road from Athens to Eleusis. They appear to have been derived from an ancient temple which occupied the same site.]

(On the South wall)

811, 812. Two tablets with objects of the toilet, dedicated by Anthusa and Claudia Ageta. For a further account, see p. 149.

171. A Greek inscription from Thessalonica, containing the names of certain civic magistrates, styled 'Politarchs,' an uncommon local title, accurately quoted by St. Luke (*Acts* xvii. 6, 8).

The inscription opens Πολειταρχούντων Σωσιπάρχου κ.τ.λ. It gives the names of six Politarchs, together with a steward and gymnasiarch.

A cast of an inscription forbidding gentiles to approach within the railing of the inner enclosure of the temple at Jerusalem, on pain of death (*Acts* xxi. 28, 29; *Josephus, de Bello Jud.* v. 5, 2).

A Greek inscription (4th to 5th cent. A.D.) from Mount Hermon, with the warning, 'Hence, by order of the God, those who do not take the oath'; probably referring to an oath taken before celebrating the mysteries in honour of Baal-Hermon, whose temple stood on the mount.

### SCULPTURES.

This room also contains sculptures, mainly of a decorative character and subordinate interest.

Beginning on the left of the entrance are:—

**1638.** Statue of **Ariadnè**, the spouse of Bacchus, with Bacchic emblems.

**1906.** Statue of **Marcus Aurelius**, in civil costume. A feeble work, obtained by the British at the capitulation of Alexandria (1801).

**2500.** Marble vase (much restored) with a Bacchanalian dance of Maenads and Satyrs.

On the West wall are portrait busts of Greek philosophers. In most cases the suggested attributions are very conjectural, though the Demosthenes (1840) represents a well-known and authentic type.

On the North wall are:—

**1301.** Statue of **Nicocleia**, from the temenos of Demeter at Cnidos (p. 15). The inscription on the base records that the statue was dedicated to Demeter, Persephonè, and the 'gods beside Demeter,' by Nicocleia, in pursuance of a vow.

Sir C. Newton suggested alternatively that this figure might be a figure of Demeter sorrowing, and seeking for her daughter, or a priestess. The goddess searching for her daughter is described in the Homeric Hymn to Demeter as like an old unmarried woman, a nurse or housekeeper. It is, however, probable that the statue is a portrait of Nicocleia herself.

**1895.** **Hadrian** in armour. His cuirass is richly decorated with reliefs.

In the middle of this half of the room is:—

**2502.** A large marble vase with reliefs representing Satyrs making wine. Found in the Villa of Hadrian at Tivoli.

In the right or East half of the room are:—

**1943, 1404.** Two Roman portrait statues, unknown.

**1873.** Portrait bust, perhaps of Queen Cleopatra.

A series of Roman sepulchral *cippi*, square urns with the sepulchral inscription surrounded by decorative sculpture, often of

rich design. See, for example, the *cippus* (No. 2350) erected to Agria Agathè by her heirs (fig. 48).

1383. Portrait head of Cnaeus Cornelius Lentulus Marcellinus, with a base (originally connected with the head by a square pedestal), containing an inscription by the people of Cyrenè

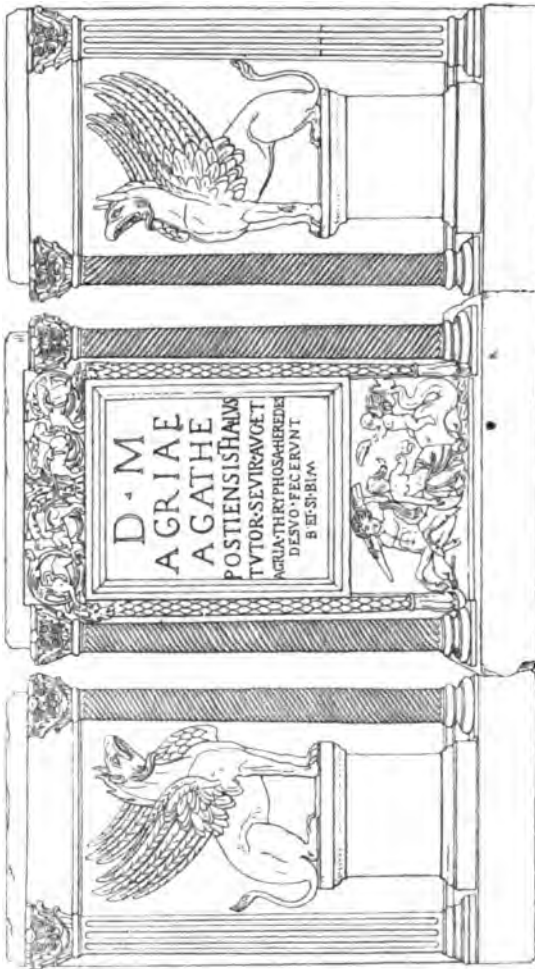


Fig. 48.—Sepulchral Monument of Agria Agathè. No. 2350.

in honour of Cornelius Lentulus, their 'patron and saviour.' He seems to have obtained the latter title on account of his services when Pompey was engaged in the suppression of the pirates in 67 B.C.

On the south wall are portraits of Greek poets and others,

including (1833) a fine bust of **Euripides**; also (1944) a poor statue of Septimius Severus (?) from Alexandria; and (1685) a figure of **Thalia**, the Muse of Comedy.

In the middle of this half of the room are :—

**1886.** An equestrian statue, restored as the Emperor **Caligula** (A.D. 37–41), but probably a work of a later period; (1719), a seated **Sphinx**; (2131), a group of two dogs and other decorative subjects.

**1721.** A group of **Mithras** slaying the bull (compare p. 92), dedicated by one Alcimus, the slave bailiff of Livianus, who has been identified as an officer of Trajan, in fulfilment of a vow. A work of the second century A.D. (fig. 49).



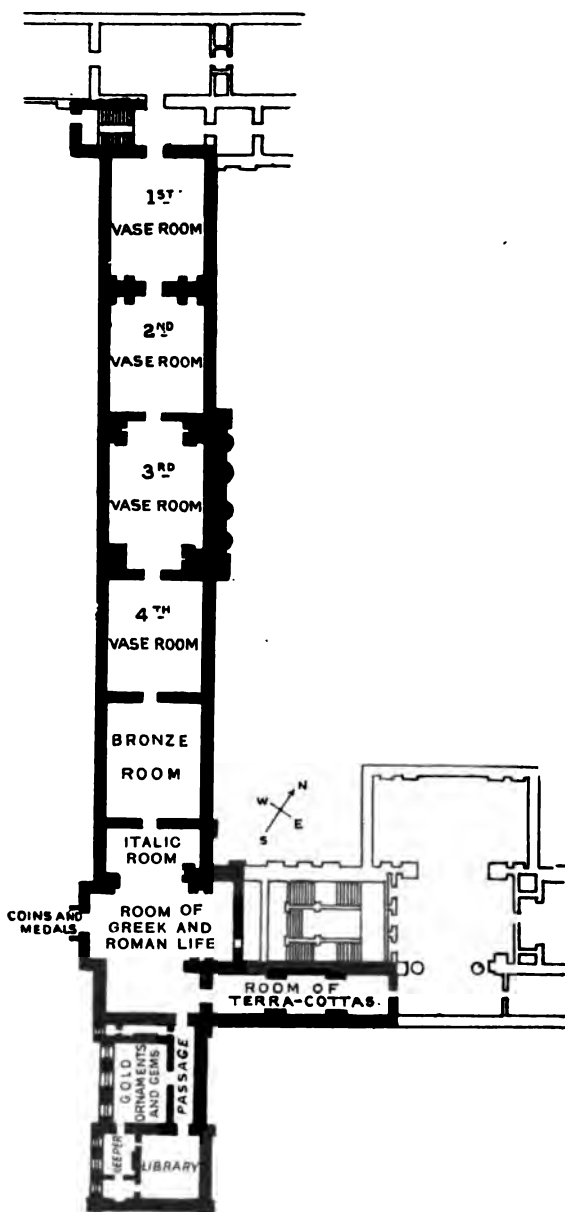
ALCIMVS·TI·CI·  
LIVIANI·SER·VILC·  
S·XXV·SD·D·

Fig. 49.—Mithras and the Bull. No 1721.

On the South side of one of the square piers is a bust by Nollekens of Charles Townley, the collector of the principal Graeco-Roman sculptures.

[In order to visit the collections of smaller antiquities on the upper floor, the visitor must ascend the principal staircase, and turn to the right at the head of the stairs to enter the Room of Terracottas.

Near the head of the staircase are the collections of the remains of Roman civilisation, found in this country, and therefore forming a section of the Department of British and Mediaeval Antiquities].



DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES, BRITISH MUSEUM.

PLAN OF UPPER FLOOR.

## UPPER FLOOR.

## ROOM OF TERRACOTTAS.\*

*SUBJECT:—GREEK AND ROMAN WORKS IN  
TERRACOTTA.*

The specimens in this room illustrate the art of working in terracotta (that is, 'baked clay') as practised by the Greeks and Romans from the beginning of Greek art onwards to the time of the Roman Empire.

As might be expected from the nature of the material and the small scale of most of the works with which we are concerned, the terracottas show a slighter and often a more playful manner when compared with the formal and deliberate work of the sculptor in marble. It is to this fact that a collection of terracottas owes its special charm. The works individually are for the most part unimportant, and made half mechanically in great numbers, but it is seldom difficult to understand the intention of the artists or to sympathise with the grace and humour of their productions.

The smaller terracottas are, for the most part, derived from the tombs or from the shrines of certain divinities. In the tombs the original intention was probably to bury the terracottas as substitutes for more valuable offerings for the benefit of the dead, or as votive offerings to the gods of the lower world. But it is hard to see how this applies to the statuettes of a later time, such as those of Tanagra and Eretria, where the original intention must have been almost forgotten, and where the terracottas were buried, like the vases and ornaments, as part of the furniture of the tomb, but without any special significance. In some cases the objects buried must have been merely children's toys.

In the shrines of divinities the usual objects are of a votive character, consisting of figures of the divinity, or by the process of substitution already mentioned, representations in clay of acceptable offerings.

The principal methods employed are the following:—

(1) Figures of men, horses, etc., are rudely modelled in soft clay rolled in the hands, as children work with dough, and roughly pinched to the desired shapes. This method has been named, with doubtful appropriateness, the 'snow-man style.'

(2) Figures are built up with clay and carefully worked like a sculptor's model. Figures thus made are comparatively rare, and are usually works of the larger and more individual kind.

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\* The Terracottas are described in the *Catalogue of the Terracottas*, by H. B. Walters (1903), (35s.). A copy can be borrowed from the attendant.

(3) Figures and reliefs are made from moulds. Most of the smaller objects in terracotta are made in this way. The original model was first prepared in wax or clay. From this a mould was

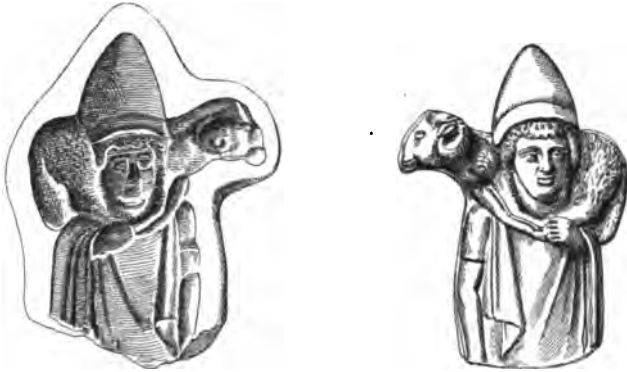


Fig. 50.—Mould and Cast.

taken by squeezing clay on the model. This mould was baked and copies could then be readily taken from it. As may be seen on the many moulds exhibited (cf. fig. 50), in most cases the front of the figure is alone moulded. The irregular edges of the mould show that it was seldom prepared to fit to an opposite piece, as is necessary for casting a figure in the round. The simpler plan was usually adopted of pressing the clay into the mould and roughly finishing the back by hand. After the cast was removed from the mould finer details, such as the eyes, hair, etc., were often touched by hand to give increased precision. In the reliefs the same method may be followed of using a mould, or occasionally the slab of clay may be cut out and worked by hand.

The arrangement on both left and right proceeds in historical order, beginning with the Eastern door by which we enter.

On the left side of the room, in Cases 1-24, are displayed terracottas found in Cyprus, Greece, and in ancient Greek colonies. On the right side of the room, in Cases 25-48, are terracottas which have been found in Italy and Sardinia, but chiefly on sites where Greek influence had prevailed.

The first block 1-8 contains terracottas of the archaic and early periods, namely:—

Case 1. Terracottas of the **Mycenaean** or **Aegean** period, from Enkomi in Cyprus (cf. p. 129) and elsewhere. These are rude and highly conventional renderings of the nude human form (fig. 51).



Fig. 51.  
Primitive  
Terracotta.



Cases 2-4. Terracottas from **Cyprus**. Some of these are in the Cypriote style, which is partly Phoenician and partly local, but the later specimens are purely Greek. Among the Cypriote examples are fragments of drapery from a large figure, painted with figures and patterns imitating embroidery, also small figures wearing elaborate imitations of jewellery.

Cases 5, 6. Figures derived from the early cemeteries of **Cameiros** in Rhodes. Many specimens are votive figures of deities. With these are a few grotesque subjects and others taken from life.

Case 7. A series of archaic reliefs from **Melos** includes:—

B 362. **Eos** or **Aurora** carrying **Cephalos** in her arms.

B 363. **Thetis**, the sea-goddess, seized by **Peleus**. The lion represents one of the transformations by which the goddess sought to evade her suitor. By a convention accepted in archaic art, moments properly consecutive are shown as if simultaneous.

B 364. **Bellerophon** on **Pegasus** (?) attacking the Lycian **Chimaera**. The horse of **Bellerophon** must be **Pegasus**, although no attempt is made to express the wings, partly because of the difficulty of adjusting them to the composition, and partly because of the close parallelism between this group and the following.

B 365. **Perseus** riding away on horseback with the head of the Gorgon **Medusa**, freshly decapitated. From the neck issues **Chrysaor**, a monster who sprang simultaneously with **Pegasus** from the body of **Medusa**. **Pegasus** is not shown.

B 374. **Scylla**, with the dogs' heads springing from her waist.

B 367. A man grasping a lyre, on which a woman is playing; perhaps the poets **Alcaeus** and **Sappho**.

Case 8. Archaic figures, mainly of deities from Greece and **Asia Minor**.

The central division (Cases 9-16) on the left side of the room contains Greek terracottas of the fine period, especially from **Tanagra**, a small town of **Boeotia**, and from **Eretria**, in the island of **Euboea**. (Plate XVIII.) The objects in this block may be assigned generally to the fourth century.

It would be an error to seek for any deep religious or symbolic meaning in this group of dainty and attractive figures. With the exception of **Eros**, **Seilenos**, and the like, definite mythical or legendary persons are seldom represented. We have rather the characters of daily life. Sometimes they are generalised and idealised, as with the graceful and charming but (in respect of their intention) slightly monotonous figures of standing maidens. Sometimes, on the other hand, we have representations of daily life, in which the peculiarities of the subject are enforced with spirited humour. Compare (C 279) the old nurse and child, the recently-acquired companion figure of a nurse standing with an infant, and (C 216) the old woman scratching her chin.

The third division (Cases 17-24) on the left side of the room

contains later Greek statuettes from various Greek sites, especially in Asia Minor. Among them may be noted :—

Case 17. C 529. A pleasing group of two women, seated together on a couch conversing.

Case 18. C 406. **Satyr** playing with young Dionysos, and holding up a bunch of grapes, perhaps intended as a caricature of the Hermes of Praxiteles.

In this division are also :—

Case 20. A series of heads, of fourth century and third century types, from Asia Minor.

Case 21. Terracottas of a late period from Naucratis (p. 15) and the Nile delta, mainly votive or grotesque. A young **Satyr**, holding out a bunch of grapes to the boy Dionysos, may be compared with the example of the same subject mentioned above.

Cases 22–24. Statuettes of the period of decline, from Thapsus, Cyrenè, and Teucheira in North Africa. The graceful draperies and



Fig. 52.—Terracotta antefixal ornament from Cervetri.

playful motives of the terracottas of an earlier period still survive, but the work is rougher, the colouring is more careless, and sometimes the heads and bodies (which were separately moulded and stuck together) are ludicrously disproportioned.

On the opposite (or North) side of the room the arrangement is in like manner chronological, beginning near the East door with Case 48.

The first division (Cases 48–41) contains terracottas of an architectural character, mainly from Italian sites. It includes :—

Architectural fragments from Cervetri and Civita Lavinia (fig. 52).

A series of large terracottas, with Gorgons' heads and other subjects, which served as antefixes; that is, to mask the ends of tile ridges on a roof. They were found at Capua.

In the middle of the room, turned towards the division of the

archaic terracottas, is (B 630) a large terracotta **sarcophagus**\* (Plate XIX.) found at Cervetri, of the archaic period. A grotesque pair, a man and woman, recline on the cover. The woman is draped, and wears thin embroidered stockings beneath her sandals. The four sides of the chest are decorated with subjects in low relief. Front side: A battle between two warriors, who cannot be named. On each side are two women and a man. At the angles are youthful winged figures, probably the souls of the warriors, the soul of the wounded man being perhaps represented as bounding off to Hades. The lion which takes part in the combat reminds us of the lions which sometimes take part in battles of gods and giants, but it is hard to explain its presence in this combat. Rear side: A man and woman recline at a banquet, as on the lid above, attended by two cupbearers and two musicians. At each end is the furniture of the banquet, consisting of vases, wreaths, mirrors, and keys. The caldron on a high stand closely resembles the vase from Falerii, in the Italic Room, Case 1. At one end is a scene of leave-taking by warriors, and at the other are two pairs of mourning women.

The Etruscan inscription has not been interpreted, and some critics have questioned the authenticity both of the inscription and of the sarcophagus, since it is clear that the two cannot be separated. For these doubts, however, there are no valid grounds.

In the next standard case is an attempted reconstruction of a wooden building at Civita Lavinia (Lanuvium) faced with painted terracotta. Parts of one side and of a gable-end are shown. Water-colour sketches show the supposed treatment of the angle and the general form of the building. Fragments of other architectural terracottas are also in this case.

The table-case contains in its upper part fragments of terracotta reliefs from Locri (South Italy), in delicate archaic style. The subjects appear to be connected with the rape of Persephonè and the making of offerings to the infernal deities.

A series of ancient **moulds** for terracotta figures, from Tarentum. Plaster casts, taken from each mould, are exhibited beside the originals. The series can hardly be older than the fourth century.

Cases 40-33. The central division contains terracottas from Tarentum, Capua, and other Italian sites, from the archaic to the Graeco-Roman period.

Cases 32-25. The last division on the right contains terracottas of the later Greek and Graeco-Roman periods, often noticeable for their bright colours and extravagant decoration.

Case 31. Four figures may be noticed in pink drapery, all of which have been produced from the same mould; but the heads have been posed, and the arms attached, in different attitudes.

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\* See *Terracotta Sarcophagi, Greek and Etruscan, in the British Museum* by A. S. Murray, folio, 1898 (28s.).

In the middle of the room, facing towards the third division, is (D 786) the sarcophagus of a lady, named in the inscription '**Seianti Thanunia**, wife Tlesna'; within is a skeleton, no doubt that of the lady; and on the cover reclines her effigy, gazing into a mirror which lies within its open case. Her earrings are painted to imitate amber set in gold, and some of the six rings on her left hand appear as if set with sards. Suspended from the walls of her tomb were vases and other objects of silver and silver gilt, including a mirror and strigil, which, however, were only of the nature of sepulchral furniture. The date is fixed, by coins discovered in a companion sarcophagus now at Florence, about the first half of the second century B.C. From Chiusi.

Two upright cases, also in the middle of the room, contain some large terracotta statues. These are part of a series which were found together in a dry well near the Porta Latina at Rome, about 1765, and were mended and restored by the sculptor Nollekens. For other examples see Cases 89, 90 in the South Wing of the Room of Greek and Roman Life. At the ends of the cases are large vases, floridly decorated with accessory figures of terracotta.

## THE ROOM OF GREEK AND ROMAN LIFE (SOUTH WING).

### *SUBJECT:—TERRACOTTAS AND MISCELLANEOUS ANTIQUITIES.*

The South Wing of the Room of Greek and Roman Life must be regarded as a continuation of the Room of Terracottas, its wall-cases being mainly devoted to decorative terracotta reliefs. The table-cases contain miscellaneous antiquities.

Cases 69–88. A series of **terracotta slabs**, with moulded reliefs, used for the decoration of walls of houses. In most of the panels are holes made in the soft clay for the nails with which the reliefs were fixed. The methods of production were substantially those already described in the introduction to the Terracotta Room. The date assigned is the close of the Roman Republic, and beginning of the empire, as may be inferred from the fact that some of these panels were found at Pompeii. In several cases also they have the names of Roman artists, *e.g.*, in Case 70 of Marcus Antonius Epaphras (D 626).

The subjects are in part purely conventional and decorative; in part mythological; in part derived from life. The following are worthy of note:—

Case 69. View of a colonnade, with a Bacchic term (such as

that in the Second Graeco-Roman Room), a prize vase, and a statue of a boxer, with the palm branch of victory. (D 632.)

[Cases 69-71 also contain three examples of relief work in stucco.]

[Case 72. Mummy. See below.]

Cases 73-74. Frieze with the four **Seasons**. Summer with corn; Autumn with kid and fruits; Winter with a wild boar and game; Spring with flowers. (D 583-5.)

It is interesting to note, as an example of the adoption of designs for different purposes, that these figures occur on a vase of red Arretine ware in the Fourth Vase Room.

Case 74. The infant **Zeus** (his name is inscribed), and the Cretan Curetes, who clang their armour to prevent his cries being heard by his father, Cronos. (D 501.)

Case 75. **Theseus** (his name is inscribed) raising the rock, beneath which the arms of his father, Aegaeus, were concealed. (D 594.)

Case 77. **Athenè** directing the construction of the ship Argo for the voyage of the Argonauts in quest of the Golden Fleece. (D 603.)

Case 78. **Dionysos** visiting Icaros. (D 531.) This is interesting as an abridged rendering in terracotta of the marble relief (No. 2190) in the Third Graeco-Roman Room (see above, p. 90).

Case 83. A Roman burlesque imitation of a hieroglyphic inscription. (D 639.)

Cases 83-86. A series of panels with figures of Victories sacrificing bulls.

Case 86. A comic scene on the Nile with Pygmies and Nile animals. (D 333.)

Cases 89-90. Large terracottas from the Porta Latina. (Cf. p. 125.) Also a series of Etruscan terracotta portrait busts.

### MISCELLANEOUS ANTIQUITIES.

Cases 65-68 are used for the temporary exhibition of small objects recently acquired by the Department of Greek and Roman Antiquities.

Case 72. A mummy of a boy of a late period (third to fourth century A.D.) has been placed here to illustrate the Roman method of **encaustic** painting with coloured wax, melted on to the panel with hot tools.

Table-case **M** in this wing of the room contains small series of objects in the less frequently found materials such as jet, lead, stucco, etc., and small pieces of fresco paintings. It also contains a temporary exhibition of early fragments derived from the recent British Museum excavations on the site of the Temple of Artemis at Ephesus. A shade above contains facsimiles of the ivory statuettes which were found at the same time, and which are now in the Constantinople Museum.

Case L contains objects carved in bone, ivory, and amber.

The ivories are of all periods. Among the earliest are some important carved mirror handles of the Mycenaean period, from Enkomi in Cyprus.

An ivory mirror handle is carved with a lion attacking a bull. In the shade above is a similar **mirror handle** in a better state of preservation. On one side an armed warrior, whom later Greek legend more definitely specified as an Arimasp, is engaged in combat with a Gryphon, who has large wings, an eagle's head, and a lion's body and legs. On the reverse, a lion is attacking a bull, nearly as in the mirror handle already mentioned.

Among fine works in ivory, note :—

A plaque with a subject exquisitely drawn in incised lines. A nymph is kneeling to wash at a pool of water which flows from a lion's head fountain. A young Satyr comes up from behind the rocks and snatches at her drapery. The green tint is perhaps due to the accidental nearness of bronze while the object was buried in a tomb.

In a glass shade above the case are ivory busts and statuettes.

At the end of Case L and in three shades above it is an interesting collection of carved ambers.

Cases 91-93. Examples of the comparatively rare Greek grave tablets, with painted subjects. Three of the tablets are from excavations at Amathus (Cyprus).

[A door in the South side of the Room leads, by a Corridor, to the Room of Gold Ornaments and Gems. Immediately adjoining are the Study of the Keeper of the Department, and the Departmental Library and Students' Room.]

## ROOM OF GOLD ORNAMENTS AND GEMS (WITH CORRIDOR).

**SUBJECT:—FRESCOES, PORTLAND VASE, GOLD ORNAMENTS, SILVER PLATE, ENGRAVED GEMS, PASTES, ETC.**

### THE CORRIDOR.

[The cases in the Corridor are, at present, for the most part occupied with the collections bequeathed to the Museum by the late Sir A. Wollaston Franks, K.C.B., which form a part of the Department of British and Mediaeval Antiquities.\*]

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\* For the classical finger-rings and jewellery, see the *Catalogue of the Finger-rings, Greek, Etruscan and Roman*, by F. H. Marshall, 1907 (23s.), and the *Catalogue of the Jewellery, Greek, Etruscan and Roman*, by the same, 1911 (35s.). Copies can be borrowed from the attendant. The numbers of objects in the Jewellery Catalogue are painted on maroon labels.

A wall-case on the right contains small objects in silver. These include a series of silver rings, with intaglio designs cut in the silver or in set stones. See also the trappings of a cuirass, from Xanten, on the Rhine, inscribed with the name of Plinius (*Plinio praefecto*), probably Pliny the Elder.

No. 1633. A fine oakwreath of silver, with silver-gilt acorns.

On the walls are six mural paintings, which formed a part of the decoration of the ceiling of the tomb of the Nasonii, discovered in 1674, on the Flaminian Way, near Rome.

The principal subject is a scene of the rape of Proserpine by Pluto, who carries her off in his chariot. The other paintings in the corridor include a scene of a music lesson, from Pompeii; a series of smaller examples of various styles of ancient fresco painting; also a fresco from a villa at Boscoreale (near Pompeii). The young Bacchus leans on the shoulder of an old Silenus (who plays the lyre) and pours out wine for his panther.

## ROOM OF GOLD ORNAMENTS AND GEMS.

This room contains a large part of the works of art in precious materials of two Departments—namely, of Greek and Roman, and of British and Mediaeval Antiquities. Those of the former, with which only this Guide is concerned, occupy (subject to rearrangement) the Wall-cases A—H; also the upper part of Wall-cases J—L; Cases P (lower part) and R; two sides (T and U) of the [ ]-shaped table-case, the central case (X), and the smaller cases before the three windows.

### THE PORTLAND VASE.

To the right end of the room, above Table-case T, is placed the celebrated glass vase, deposited by its owner, the Duke of Portland, in the British Museum, and popularly known as the **Portland Vase** (Plate XX.). It was found, according to a tradition of doubtful value, in a marble sarcophagus in the Monte del Grano, near Rome, and was formerly in the Barberini Palace. The sarcophagus (of which a cast is shown in the Gallery of Casts) is a work of the third century of our era, but the vase must be assigned to the beginning of the Roman Empire. The ground of the vase is of blue glass; the design is cut in a layer of opaque white glass, after the manner of a cameo. The whole of the white layer, and parts also of the blue underneath, were cut away in the

spaces between the figures. On account of the difficulty of carving in glass, and the brittle nature of the material, which might at any moment break in the hands of the artist, works of this kind are of great rarity.

The interpretation of the subjects is doubtful. That on the obverse, with a woman seated, approached by a lover led on by Cupid, is supposed to represent Thetis consenting to be the bride of Peleus in the presence of Poseidon. That on the reverse, with a sleeping figure and two others, is supposed to be Peleus watching his bride Thetis asleep, while Aphrodite presides over the scene.

On the bottom of the vase, which is detached, is a bust, probably of Paris, wearing a Phrygian cap.

The Portland Vase was wantonly broken to atoms by a visitor in February, 1845. A water-colour drawing is exhibited showing the fragments to which it was reduced. The vase was made familiar by copies issued by Josiah Wedgwood, the potter. The vases first issued were finished by handwork, and specimens are of great scarcity [see a specimen in the Ceramic Room], but the subsequent copies, cast from moulds, are of no particular value.

## GOLD ORNAMENTS, ETC.

*Greek, Phoenician, Etruscan, and Roman.\**

Of the period antecedent to the historical age of Greece, and now commonly known as the 'Mycenaean' period (see pp. 2 and 193), several groups of gold ornaments are exhibited: (1) from **Enkomi** and other early sites in Cyprus; (2) from one of the Greek Islands, perhaps **Aegina**; (3) from Crete and **Ialysos** in Rhodes.

(1) **Enkomi**. Compartment 6 (one-half) and the greater part of the table-cases before the three windows contain a remarkable series of objects of the late Mycenaean class, obtained principally from the excavations carried on at **Enkomi**, near Salamis (in Cyprus), with funds bequeathed by Miss E. T. Turner.† These excavations were made during the spring and summer of the year 1896 on a site that had not previously been touched in modern times. Comparisons between objects found at Enkomi and corresponding Egyptian finds seem to show that the general date of the site was between 1300 and 1100 B.C., with a few later elements. Among the finds are numerous gold diadems, plain or stamped with patterns, gold mouth-pieces, earrings, rings, beads and other ornaments, engraved stones and cylinders, carved ivories, etc. A series of earring pendants approximating to the bull's head shape show in

\* See above, p. 127, for the *Catalogue of the Jewellery*.

† For the excavations at Enkomi, see *Excavations in Cyprus*, by A. S. Murray, A. H. Smith, and H. B. Walters (30s.).



an interesting way the process of transition from a representation to a conventional decoration (fig. 53).

Compartment 6 (right half). Engraved cylinders, scarabs, etc.,



Fig. 53.—Diagram showing the development of bull's head earrings.

from Enkomi, together with a few from other Mycenaean sites in Cyprus; also stamped gold diadems, and (821) a silver cup of typical Mycenaean form. (Beside it is a gold cup, no. 820, from the Forman collection, of the same period.)

The shade above compartments 10, 11 contains an **ivory draught-box**, with reliefs. On the top is the board, divided into squares; the central row has twelve squares, and on each side are two rows of only four squares each, grouped at one end. (Draught-boards similarly divided may be seen in the Third Egyptian Room.) On one side a man in a chariot drawn by galloping horses pursues a herd of deer and ibex. He is drawing his bow, but most of the deer are already transfixed with his arrows. On the opposite side are more varied scenes of hunting. The figure in the chariot pursues cattle (one of the bulls has turned against him), deer and ibex. A figure on foot is spearing a lion. At the closed end of the box are two bulls reclining, and at the other end is a smaller relief of a pair of ibex standing on each side of a sacred tree. (For other ivories from Enkomi, cf. p. 127.)



Fig. 54.  
Pendant from Enkomi.

Further objects from Enkomi are shown in the windows. In

the first window on the right are a pendant in pomegranate form, covered with minute globules of gold (fig. 54) and a singular double ring with four animals carved in intaglio.

In the middle window are a large pectoral ornament, in the Egyptian style, with rows of pendant ornaments, and two pendant lotus flowers divided into compartments filled with blue, pink and white paste, in the manner of Egyptian inlaid work; a ring with twelve heads of lions in relief; a gold bar; some beads of amber, probably brought across to the Mediterranean by trade routes from the Baltic, and hitherto little found in Mycenaean deposits.

In the third window, further objects from Enkomi, including a series of pins of a singular form, with an eye in the middle of the shaft, probably used like a brooch, for fastening drapery.

(2) *Aegina* (?). In Table-case T, compartments 1, 2, and in the corresponding divisions, nos. 37, 38, on the reverse slope of the case, is a series of objects which were found together in a tomb in one of the Greek islands, perhaps Aegina. The treasure includes six pendant ornaments, a bracelet, a large number of beads in gold, sard, amethyst, etc., which have been strung in necklaces, a series of finger-rings inlaid with blue paste in imitation of lapis lazuli, a number of stamped rosettes, each pierced with a hole for securing it to a dress, some gold diadems, stamped and plain, and a gold cup. None of these objects is of actual Egyptian manufacture, but in several cases they reflect the influence of Egyptian art, as, for example, in the pendant in which a figure in Egyptian costume and attitude holds a swan by the neck in each hand, and in the inlaid finger-rings. On the other hand, they repeat themes already familiar in objects from Mycenae, such as the elaborate spiral ornaments on the gold cup. For some objects the nearest parallels adduced belong to the early Italian culture (cf. p. 171). In some respects, too, such as the maeander pattern on one of the rings, there are resemblances with the early products of the subsequent periods. Hence it would seem that the treasure belongs to the close of the Mycenaean period, and almost to the time of transition to post-Mycenaean times, say 1200–1000 B.C.

(3) *Crete and Ialysos*. Compartments 34, 35, 36 contain further specimens of the gold work of the Mycenaean period, principally from Crete and from the cemetery of *Ialysos* in Rhodes. A kneeling figure of a Cretan goat (815), with pendants attached, resembles the pendants in the treasure just described. A hawk from Crete (817) is prepared for inlaying in the Egyptian manner. A draped female figure (803) has flounced sleeves and skirt, of a characteristic Cretan and Mycenaean type. A porcelain scarab of Amenophis III. (about B.C. 1450), which was found in the cemetery of Ialysos, is shown in compartment 34. Regarded as an aid to fixing a date, it is obvious that the name of a particular king necessarily gives a superior limit, but does not necessarily fix the inferior limit of date.

The beginnings of jewellery of the Greek period proper are

represented by groups of objects from (4) **Ephesus** and (5) **Cameiros**.

(4) **Ephesus**. Compartment 6 (left) of Case T contains a small selection of gold ornaments from the treasure, found by Mr. D. G. Hogarth (in 1904-5), beneath the foundations of the Temple of Artemis at Ephesus (cf. p. 82). The greater part of the treasure is in the Museum of the Porte, only a few duplicates having been ceded to the British Museum. The series includes stamped disks, pins, brooches and pendants. Its date appears to be of the end of the eighth or beginning of the seventh century B.C., occupying a position intermediate between the late Mycenaean groups and the group from Cameiros, immediately following.

(5) **Cameiros**. Compartments 4, 5 of Case T contain gold ornaments of the period immediately subsequent to those above described. They are for the most part derived from seventh century cemeteries of **Cameiros**, in Rhodes. The principal objects are a series of plaques, with repoussé-work designs. The types include (1108) a Sphinx; (1115) an archaic Centaur (with human forelegs, according to the archaic type) holding up a kid; (1118) a winged figure terminating in a bee-like body; (1126) a winged goddess holding lions by the tails; (1128) a winged goddess between two rampant lions, and other subjects. In some cases these figures are richly ornamented with minute globules of gold, which have been made separately and soldered on. This process is seldom found in Greece, but is frequent in the early goldsmith's art of Etruria (Case B), and also occurs on the globular pendant from Enkomi. From the rings above the plaques it is evident that they were worn threaded on a string, probably about the girdle.

A porcelain scarab found with the plaques, and exhibited in compartment 4, contains the name of the Egyptian king **Psammetichos I.** (B.C. 666-612), and supplies a date to the find, perhaps as early as the middle of the seventh century (about 650 B.C.). Compartment 5 also contains a silver pin from Argolis, which was dedicated to the goddess Hera, with the archaic inscription: Τὰς Ἡῤας ('Ηρας), 'I am Hera's.'

The collection of jewellery is continued in the **Wall-cases A-H**, which follow as nearly as possible a chronological order, beginning with Case A. This contains objects of **Phoenician** character (i.e., free imitations of Egyptian work), found chiefly in Cyprus and at the Phoenician settlement of Tharros in Sardinia (compare p. 142). Observe a silver vase from Cameiros, on which are Phoenician imitations of Egyptian cartouches. This case also contains a gold libation bowl from Agrigentum (Girgenti) in Sicily, with figures of bulls in repoussé-work.

Case B. Archaic and early **Etruscan** ornaments, in which the process of employing minute globules of gold to form patterns or otherwise to enrich the design is carried out to a very great extent. Among these objects may be noted (1376) a large *fibula* or brooch, along the back of which are small figures of lions, and (1381) another

smaller *fibula* in the shape of a safety-pin, on which the minutest patterns are executed by means of globules of gold. In many instances these globules are almost as fine as gold dust. The date is seventh to sixth century B.C.

Note also (1463) a chain with a pendant in the form of a Satyr's

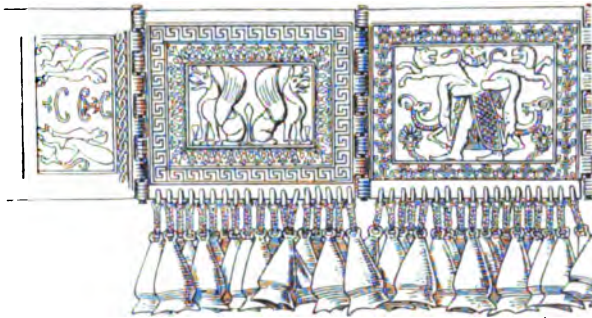


Fig. 55.—Silver Girdle from Cyprus.

head covered with the granulated work; (1390) a brooch (*fibula*) with a figure of the Chimaera and a horse; (1473) a pendant ornament (*bulla*) with a figure of the winged Medusa decapitated, and two Pegasi springing from her neck. [For other representations of the subject compare the cast of the metope from Selinus in the Archaic Room (p. 12) and the archaic terracotta from Melos (p. 122).]

Case C. Fine gold wreaths. Early Greek jewellery from Tharros and Cyprus. Also part of a silver girdle from Cyprus, with plaques in relief, similar to those described above from Cameiros. In this instance, however, the plaques are hinged together at the side (fig. 55). A coin found at the same time gives the date as the close of the sixth century B.C.

Case D. Greek gold ornaments of the finest period, about 420–280 B.C. The figures have for the most part been made by pressing thin gold plates into stone moulds (cf. p. 163). Instead

Ἀφροδίτη Παφία Εὐβούλα εὐχ[ήν]  
ἢ γυνή ἢ Ἀράτου τοῦ συγγε[ν]οῦς  
καὶ Τάμινα

Ἀφροδί[τ]η Παφία(ι) Εὐβούλα εὐχ[ήν]  
ἢ γυνή ἢ Ἀράτου τοῦ συγγε(ν)οῦς  
καὶ Τάμινα.

of the Etruscan globules, fine threads of gold (filigree) are here employed with an extremely delicate effect. The process of enamelling frequently occurs, but the enamel is always in very small quantities, as may be seen in the beautiful necklace (1947) from Melos. In the centre of the case is (1999) a fine pin found in

the Temple of Aphrodite at Paphos in Cyprus. The head of the pin, which is surmounted by a large pearl, is in the form of a capital of a column with projecting heads of bulls and circular vases towards which doves are looking down. On the stem is engraved a dedication to the Paphian Aphrodite by Euboula and Tamisa (p. 133). Extremely delicate and refined in workmanship is (2053) a small pendant from Cyprus, showing two winged genii engaged in cock-fighting. For examples of filigree see the fine series of earrings, pendants, and necklaces from Kymè in Æolis.

In the middle of the case is a portion of a treasure found in Calabria (South Italy), with a diadem, earrings, etc. A bronze coin (exhibited), which is said to have been found with the treasure, was issued by Hiketas of Syracuse (B.C. 287-278).

**2104-6.** A group of stamped gold ornaments is probably derived from Greek tombs in the neighbourhood of Kertch. The types are repetitions of those which occur in the treasure of the Hermitage.



Fig. 56.  
Earring with Cupid  
as pendant.

**Cases E-F. Later Etruscan ornaments**, in which the taste of the time takes the form of largeness and display, as in huge necklaces with pendant bullae, or in earrings of unusual size. But in Case E there are also several gold wreaths of singular beauty. In Case F may be seen two flint arrow-heads mounted as pendants to necklaces.

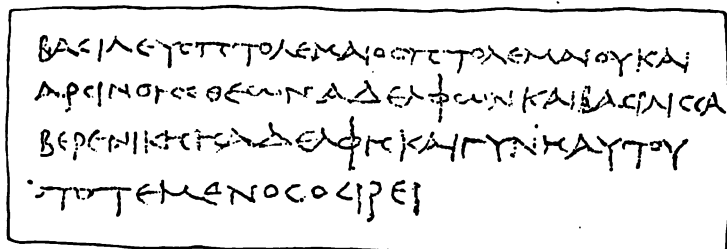
**Case G.** Gold ornaments of the later Greek period (third to second centuries B.C.), together with a few objects of a later period. In the centre is a highly ornate gold crown in filigree and enamel, from South Italy. Among the earrings Cupids occur playing on pipes, making libations, or offering wreaths. With the gold ornaments is also a series of ornaments of terracotta gilt, made for funeral purposes. Though cheap in material, these articles are as fine as those of gold in an artistic sense. They have in fact been made from the same moulds as the gold ornaments. Observe a small pendant (2172) representing a group of Leto, Apollo, and Artemis, and several medallion heads of Athenè.

This case also contains a gold tablet (p. 135) in which **Ptolemy Euergetes I.** and **Berenice** (B.C. 242-222) dedicate the sacred enclosure of a temple to Osiris. This tablet had formed part of a foundation deposit for a temple at Canopus in Egypt. It was found in 1818 and presented by Mehemet Ali to Sir Sidney Smith; and was acquired by the Museum in 1895.

**Case H.** Ornaments of the **Roman** period. The work is less minute, the designs become more commonplace. It now becomes the fashion to make considerable use of precious stones and pearls.

Among the inscribed plates of gold leaf, note a small tablet on which are directions (in Greek) for finding the way in the lower world, addressed to the soul of one of the initiated: 'And thou

wilt find to the left of the house of Hades a well [Lethè] and beside it a pale cypress. Approach not even near this well. And thou wilt find another, cold water flowing forth from the lake of Memory.



Βασιλεὺς Πτολεμαῖος, Πτολεμαίου καὶ  
Ἀρσινόης Θεῶν ἀδελφῶν, καὶ βασίλισσα  
Βερενίκη, ἡ ἀδελφὴ καὶ γυνὴ αὐτοῦ,  
τὸ τέμενος Ὀσίρει.

Before it are warders. Say to them, "I am child of earth and heaven, but my race is of heaven. . . . I am parched with thirst, I perish. Give me quickly cold water, flowing from the lake of Memory." And they will give you drink,' etc. This tablet had been rolled up and placed in the cylinder exhibited above it, to be worn as a charm. From Petilia, in South Italy.

Observe also three complete gold bars, and a fragment of a fourth. One bar and the fragment were found in a hoard of sixteen such bars at Kronstadt in Transylvania. On the upper surface are

stamps impressed on the metal: (1)



Lucianus

*obr(yzam) I sig(navit)*, i.e. Lucianus stamped the fine gold. The I (*primus*) perhaps means in the first *officina* or workshop. It is also taken to mean that Lucianus enjoyed some form of priority. The inscription is followed by the Christian monogram XP.



(2)

*Fl(avius) Flavianus pro(urator) sig(navit) ad*

*digma*, i.e. Flavius Flavianus, procurator of the mint (or else *pro(bator)*, the assayer), stamped the metal, according to sample. From data furnished by other bars the hoard must be placed between 367 and 395 A.D. The two other bars which are exhibited are probably of somewhat earlier date. They were found in a hoard at Aboukir. They bear the names of . . . antius and Benignus.

Late imperial coins, as of Philip and Gallienus, are inserted as ornaments in some of the most recent pieces of Roman jewellery.

Above Compartment 33 is a **gold vase** of the Roman period, dredged up off the coast of Asia Minor. It has an inscription on the foot, stating the weight as two pounds and a half, half an ounce and one scruple. The vase is perfectly plain, but of graceful shape.

Cases J-L (upper parts) contain Roman silver objects from France, for which see below, p. 138.

[Cases J-L (lower parts) and M, N contain gold ornaments—British, Irish, barbaric, Byzantine, Anglo-Roman, and savage—forming a part of the collections of the British and Mediaeval Department.]

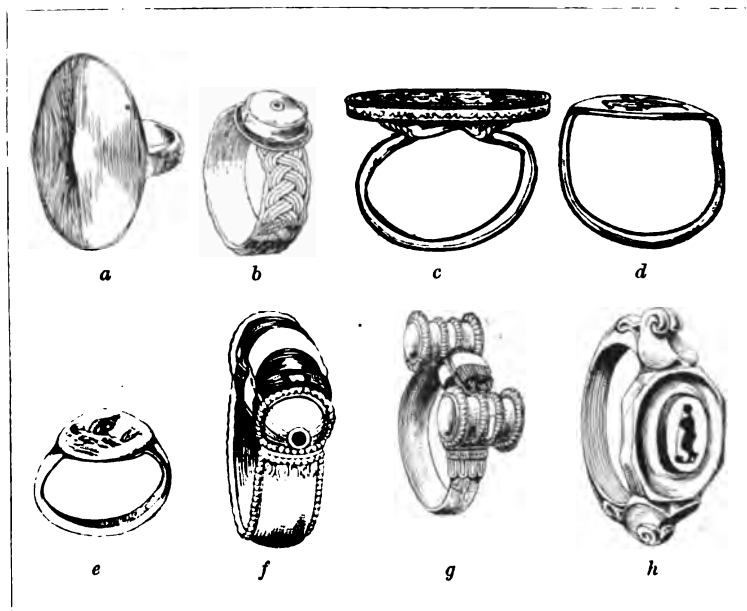


Fig. 57.—Types of antique Rings: *a, b*, Mycenaean; *c*, Early Greek; *d*, 4th century Greek; *e*, Hellenistic; *f, g*, Etruscan; *h*, Imperial Roman.

Cases O-P. Series of antique, mediaeval, and later **finger-rings**, and cameos mounted as rings. Those with which we are concerned occupy Case P, and the right-hand portion of Case O.

Case P. Greek, Etruscan, and Roman gold finger-rings, set with engraved stones, or having designs engraved on the gold bezel.

The first row contains principally late rings, set with a plain stone or paste. There are also a few gold rings without stones, conspicuous among which are two set with Roman Imperial coins, like the jewellery in Case H.

The second and third rows contain the Greek designs, engraved

in gold, of the finest period, and include some of the best work of this kind that has been discovered. Among them are: (44) a ring with a scene showing a boy milking a ewe held between the knees of a bearded rustic; (53) a very delicately executed female head; (57) a Victory nailing a shield to a tree to form a trophy; (42) a Victory driving a four-horse chariot; (49) a youth on horseback, charging, executed with great spirit.

The remainder of the third and the beginning of the fourth row have similar engravings of rougher execution and slighter character. The right hand portion of the fourth row contains rings with designs in relief.

The fifth row contains the earlier and later Etruscan rings. They illustrate the various methods in which the scarab could be mounted, either on a plain wire swivel, or in an ornate box setting on a swivel. The second and fourth rows also contain specimens of a particular class of rings found in Etruria. The devices, which are engraved or in relief on the elongated gold bezel of the ring, are Ionic in character, whence it is supposed that they were executed by Greek craftsmen resident among the Etruscans. Some of the later Etruscan rings have large engraved stones, set in coarse and florid mounts, corresponding in character to the other later Etruscan jewellery in Cases E, F.

The sixth, seventh, and eighth rows have a series of rings set with engraved stones. They are arranged in chronological order, starting from Greek rings of the fourth century B.C.

On the right of Case O are arranged the inscribed rings, together with a few others set with plain stones or pastes, or made entirely of precious stone.\*

## SILVER PLATE AND ORNAMENTS.

The objects in silver are for the most part grouped in the upright Case R, between two of the windows, and in the upper parts of the Cases J–L. See also the case in the corridor (p. 128).

From the perishable nature of silver, which readily oxidises when exposed to damp, extant works in this metal of the older period are comparatively rare, for although silver objects frequently occur in the tombs, they are usually in a state of advanced decay. The following objects in silver, which are in Case R, unless otherwise described, are deserving of notice:—

**Greek Silver Work.**—Among the Greek silver vases, which are distinguished by the simple refinement of their shapes, and the delicately chased ornaments, note a silver vase from Athens, and a cup from Chalkè, near Rhodes. A two-handled cup, with a finely-chased internal pattern, is said to have been found at Boscoreale (near Pompeii), but it has the character of Greek work. A diminutive silver-gilt lion is worked with great spirit on a minute scale.

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\* For the Rings, see *Catalogue of the Finger Rings*, by F. H. Marshall, 1907 (23s.). A copy can be borrowed.



**Roman Silver Work.**—Roman silver services, numerous, substantial, and showing signs of long domestic use, have been found from time to time. The Roman vessels lack the delicate and graceful outlines of the Greek silver-ware; but they are well designed for their respective purposes and richly decorated with reliefs, embossed designs, niello (an inlaid black alloy) and gilding. The principal groups in the British Museum are:—

1. (In Cases J and L.) A silver service found in 1883 at Chaourse, near Montcornet (Aisne), in France. It consists of thirty-six vases of various shapes. With them were found brass coins of Domitian, Trajan, Hadrian, Marcus Aurelius and Postumus, from which it is inferred that the date of the deposit is the latter part of the third century. The service includes a bucket-shaped vessel (*situla*), with a rich floral frieze in silver-gilt; three bowls with richly-adorned rims; a handsome ewer. Observe also a wine-strainer, pierced with holes in geometrical patterns, and a pepper-caster in the form of a negro slave, asleep, seated on his burden.

2. (In Case K.) Part of a service found at Caubiac, near Toulouse, in 1785, which included also a large circular dish, surrounded by masks and Bacchic emblems, in Case R.

3. Vases found at Chatuzange, near Romans (Drôme), one of them having a handle very beautifully chased with floral patterns. In the middle of the principal bowl is a medallion group of the three Graces.

4. Two vases, a ladle, and a strainer perforated with an elaborate geometrical pattern. The plate is inscribed with the names of Titus Utius and Utia. From Arcisate, near Como.

Among the miscellaneous silver objects are: A bucket-shaped vessel (*situla*) from Vienne (Isère, France), with a fine frieze of the Seasons in relief; a small amphora of very graceful shape, surrounded by wreaths of vines and ivy; two *phialae*, or libation dishes, with reliefs representing Heracles being driven in a chariot to Olympus. One of these is broken at the edge, but is much finer in style than the other. A terracotta *phialè* in the Fourth Vase Room has the same decorations, and shows how the types were disseminated, and used for various kinds of products with slight variations. The silver bowls are from France, and are said to have been found at Eze, near Nice.

A very fine portrait bust originally formed a projecting boss in a silver bowl, and was found in 1895 at Boscoreale, near Pompeii. A great treasure of silver vases, now in the Museum of the Louvre, was found soon afterwards at no great distance. The bowl from which this bust had been broken has not been found, but a bowl with a male head in its centre, which must have formed a pair with it, is now in the Louvre. The two heads are probably those of a husband and wife, and hence the attribution of the female bust to Antonia, the wife of Drusus, which was at first suggested, cannot be maintained.

Among the **silver statuettes** observe a finely modelled head of a dog.

106\*. A figure wearing a mural crown, which marks her as the personification of a city, while the wings suggest Victory (*Nikè*), and, it has been suggested, the **city of Nicopolis**. This, however, is doubtful, as the figure may be merely the Genius of a city endowed with the attributes of Victory and Fortune (the cornucopia). Above her head is a row of deities, representing the seven days of the week, beginning on the left with Saturn (Saturday), followed by the Sun (Sunday), Moon (Monday), Mars (Tuesday), Mercury (Wednesday), Jupiter (Thursday), and Venus (Friday). The four divinities last named are remembered in the French and Italian words for their respective days. A similar series occurs on the shanks of a pair of barnacles in the Anglo-Roman collection. The figure is making a libation over an altar. Above her head are busts of the two Dioscuri, Castor and Pollux. In her left hand she has a cornucopia, from which issue busts of Apollo and Diana. This figure was found near Macon, on the Saone, in 1764. With it were found the following silver figures, which are shown beside it, and which may be distinguished by the similar form of their bases: four statuettes of Mercury; a figure of Jupiter with the thunder-bolt, and accompanied by a goat, which would be more properly attached to a figure of Mercury; a figure of Diana, and one of a Genius with a bowl and a cornucopia.

107\*. A figure of a boy, playing with a goose, was found at Alexandria, with silver coins of the earlier Ptolemies (third century B.C.).

### ENGRAVED GEMS.

The gems exhibited in this room represent most of the known stages of the glyptic art (or art of engraving gems) as practised by the Greeks, Etruscans and Romans, from the beginning of civilisation in Greece, in the Mycenaean period, down to about the third century A.D., or even later.

[Gems of the Renaissance and of more recent times are also exhibited in adjoining cases, but these form a part of the collections of the British and Mediaeval Department, and are therefore passed over in this Guide.]

The principal classes of engraved gems are **Intaglios**, **Cameos** and **Scarabs**. **Intaglios** (Italian, *intagliare*, to cut in) have the design sunk below the surface, and are primarily intended to be used as seals. **Cameos** (derivation unknown) have the design carved in relief, and are used as independent ornaments. **Scarabs** (scarabaei, beetles) combine the characteristics of both the cameo and intaglio. The back is carved in relief, in imitation of a beetle (see below, fig. 58), while the base bears a design sunk into it in intaglio. **Scarabaeoids** are of the general form of the scarab, but no attempt is made to indicate the beetle (fig. 58). **Cylinders** play a great part in the gem-engraving of Babylonia, Assyria and

the East. Except at an early period in Cyprus, they appear little in the gem engraving of Greek lands. A plaster impression is placed beside each intaglio, showing the design as it appears in relief. The intaglios having been intended for use as seals, this was the way in which the engraver intended his work to be seen, as is shown by the inscriptions, and by the fact that in intaglios the figures are usually right-handed in the impression.

With the exception of the early gems in steatite—a very soft material—the engraved stones are harder than a metal tool, and the different kinds of gem engraving depend on the various methods adopted for applying minute fragments of a very hard material, in order to produce the desired effect on the gem to be engraved. This might be done either by setting splinters of diamond in a metal pencil, or by rubbing in minute dust of diamonds, or of emery mixed with oil, by means of a hand-worked tool, or a revolving drill or wheel. In the earliest and the latest gems the marks of the tool are conspicuous. In the early gems much of the work is done with a tubular drill, which leaves a circular ring-like depression. In the late Roman work the rough cuts of the wheel are unconcealed.

Table-case **U 7**. Earliest examples of gem engraving in intaglio.

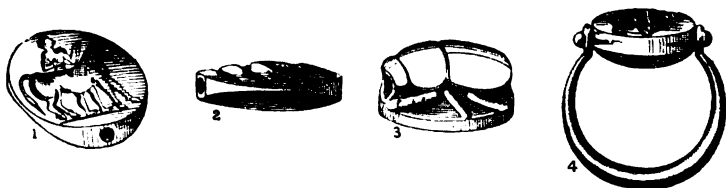


Fig. 58.—Shapes of Gems.

1. Lenticular Gem.

2. Glandular Gem.

3. Scarab.

4. Scarabaeoid.

The gems shown in this case belong to the earlier stages of the 'Minoan' or 'Mycenaean' period in Greece. They are for the most part in two forms, either **Lenticular**, *i.e.* of the shape of a broad bean, or **Glandular**, *i.e.* shaped like a sling bolt. The materials used are comparatively hard stones, such as sard, amethyst, crystal and the like. The subjects include decorative designs, animals, human figures, and monstrous combinations. The four upper rows principally contain examples of early gems from Crete. In row *c* are specimens of the Cretan hieroglyphic symbols, recently discovered. The lower rows contain examples from Mycenaean sites, such as Mycenae and Ialysos in Rhodes. Among the noteworthy gems of this class are:—

Case **U 7**, row *d*. (53.) Sard, with a group of goats. An example of unusually spirited design and careful engraving.

Row *f*. (106.) Two lions (sard) heraldically grouped, with a column between them. The composition recalls that of the famous Lion-gate at Mycenae (see p. 98). Found at Ialysos in Rhodes, and presented by Mr. John Ruskin.

Row *i*. Lioness and two deer, on a lenticular gem of remarkable size.

Row *l*. Two men leading a bull (haematite). The artist has only been able to express the man on the other side of the bull by placing him as if performing an acrobatic feat above it. The same arrangement occurs on a fresco of the Mycenaean period found by Dr. Schliemann at Tiryns.

Horse-headed monster (sard) standing between two men. These grotesque combinations frequently occur in Mycenaean art, particularly in this class of gems. Several examples may be found in the two compartments.

Case **U 8**. Examples of gem engraving in soft materials (usually steatite) from Melos, and other Greek islands.

These gems have the same 'glandular' and 'lenticular' forms which mark the gems of the Mycenaean period. They are engraved however in soft substances, and have been found in company with early Greek inscriptions, vases, and terracottas of the historical period, say between the seventh and fifth centuries B.C. The range of subjects is also different. Instead of the monstrous combinations peculiar to the earlier Mycenaean art, we have the forms adopted by Greek mythology, such as Pegasus, the Chimaera, the Gryphon, and the Centaur. As a rare example of a definite mythological subject see in row *h* (82) Heracles wrestling with Nereus, the Old Man of the Sea.

The class of Melian gems is of importance, since it preserves a continuity of form with the stones of the Mycenaean period, and thus supplies an undoubted link between the arts of the Mycenaean period and those of historical Greece.

Case **U 9-12**. The next oldest stage of gem engraving is to be seen in the **Scarabs** or stones which have one side carved in the form of a beetle, and the **Scarabaeoids**, which are approximately of beetle form. The origin of the use of the scarab must be sought in Egyptian theology, in which the Egyptian beetle rolling a ball of mud containing its eggs was emblematic of Kheper, the principle of creative power, and so the scarab became a sacred emblem and amulet. As a rule, the base of the Egyptian scarab had some simple hieroglyphic or other design, and hence it was adopted as a convenient form for an engraved stone by nations to whom the beetle had no religious significance. The Phoenicians employed both the scarab and its simplified form the scarabaeoid. The Etruscans used the scarab constantly, but not the scarabaeoid. The Greeks, on the other hand, made no great use of the scarab, while they favoured the scarabaeoid at the finest period.

Among the scarabs and scarabaeoids two classes are to be distinguished. The one bears designs in which the Egyptian and the Assyrian elements prevail over the Greek (Compartments 9, 10 *a-c*). These have been found for the most part in Phoenician colonies, and in regions where Phoenician commerce extended. The other (Compartments 10 *d-12*) has designs obtained from Greek

art. The scarabs of this class are mostly found in Etruria, and in many cases have Etruscan inscriptions. They are therefore presumed to have been made by Etruscan artists. The scarabaeoids are found in Greek sites, and in some instances signed by Greek artists.

Case **U** 9, rows *a-d*. Scarabaeoids and scarabs, showing Oriental influence.

Rows *c, d*. Several of the specimens in these rows are made of porcelain and glass, materials which were employed both by the Phoenicians and by the early Greek settlers in Egypt—as at Naucratis—to imitate the scarabs of the Egyptians.

Rows *e, f* (left half). Gems of various periods, obtained in recent excavations at Curium and Amathus, in Cyprus.

Rows *f* (right half)—*i*. A large series of scarabs, from **Tharros**, in Sardinia, mostly engraved in green jasper. Tharros was a Phoenician colony, and its gems have the characteristic marks of the Phoenician style. Egyptian and Assyrian motives are freely borrowed and used for decorative purposes, with no reference to their original significance. Pure Greek motives also occur, however, such as (166) Heracles (row *f*) and (182) the warrior (row *g*), which make it probable that the gems of Tharros are comparatively late.

Case **U** 10, rows *a-c* and *k*. Series of gems from Tharros continued, with some from kindred sites.

Rows *d-i*, and Compartments 11-12. **Etruscan scarabs.** Here the Egyptian and Assyrian subjects no longer occur. Deities also are comparatively rare. The most frequent subjects are figures or groups derived from the heroic legends of Greece, while animal and athlete subjects are also common. An ornamental border, called a cable-border, usually surrounds the subject, but this was adopted by the Etruscans with the scarab form, since it also occurs on porcelain scarabs from Naucratis and Cameiros, and on the stones from Tharros. A second border, on the lower edge of the beetle, was added by the Etruscans. The materials used are generally sard, banded agate, or rock crystal. The best examples appear to date from the beginning of the fifth century B.C., and are characterised by great refinement in the execution, with a flat rendering of the figure which corresponds with the treatment of Greek bas-relief in marble of this period.

Row *g*. Selected specimens of heroic myths.

(Beginning on the left.)

(278.) Perseus cutting off the head of the Gorgon Medusa. The Medusa-character is here only indicated by a snake, which she holds in one hand.

(276.) Heracles slaying the giant Kyknos with his club. The names are inscribed in Etruscan, and, as usual, only approximately resemble the Greek form, being written *Herkle* (compare the Latin *Hercules*) and *Kukne*.

(268.) Capaneus, one of the seven heroes who went against Thebes, putting on his armour.

(271.) Capaneus struck down by the thunderbolt. He had presumptuously challenged Zeus himself to stop him from taking Thebes, and was struck by the thunderbolt as he mounted his scaling-ladder.

(270.) Another of the same subject.

(272.) Achilles in his retirement. Inscribed *Achle*.

(274.) Achilles wounded in the heel by the arrow of Paris.

Case **U 11.** Etruscan scarabs (continued). Among the later scarabs there is a marked tendency towards greater roundness of the figures, and in the rougher specimens the figures are composed of little more than hemispherical, cup-like depressions hastily drilled out.

Case **U 12.** Rows *c-g* contain 'cut-scarabs'—that is, thin slices of stone with a cable border and intaglio design, such as might be found on the base of a scarab. In some cases the scarabs may have been cut down to accommodate them to a later system of mounting in rings, while other designs may have been engraved originally on a thin stone in imitation of the base of a scarab.

It is probable that some of the scarabs or cut-scarabs in Compartment 12 are late imitations of older work, dating perhaps from the close of the Roman Republic.

[The historical sequence is continued in the large central Case **X** with the Greek gems.]

Case **U 13, 14.** A selection of **Graeco-Roman Intaglios**, grouped according to their subjects. The series begins with Zeus (Jupiter) and myths connected with him, and continues with Poseidon (Neptune), Athenè, Hermes, Apollo and Muses, Artemis, Ares, Aphroditè, Eros (Cupid), Dionysos and Bacchanalian subjects, etc.

[Cases **W** and **U 15-27.** Mediaeval, Renaissance, and modern gems, etc., forming a part of the collections of the Department of British and Mediaeval Antiquities.]

Case **U 28-33.** **Graeco-Roman intaglios** (continued). The series begins on the right (in 33) with deities (continued from 14) and proceeds with legends and heroes, such as Medusa and Perseus, Bellerophon, Heracles, the Theban and Trojan cycles. These are followed by Roman legends, masks and dramatic subjects, subjects from life, ships, animals, devices, mottoes, etc.

Case **X**, in the centre of the room, contains the finest specimens of Greek and Roman gem-engraving. On the side nearest the door are the intaglios, which range from the sixth century B.C. down to the Roman Empire, classed in compartments:—

Case **X 39-40.** Intaglios of the best **Greek** workmanship. Many of the gems in these two compartments are in the form of the scarabaeoid; the scarab, which, as was pointed out above, is a form

that found little favour with the Greeks, occurs but seldom. In some stones, however, variety is given to the plain surface at the back of the scarabaeoid by some device in relief, such as the Satyric mask which occurs on the scarabaeoid (479) in Compartment 39, row c. On the face is engraved a lyre-player, and an inscription with the name of the artist who engraved the gem, probably to be read as *Syries*.

Case **X** 39, rows c, d, e, contain other examples of the finest Greek gems, among which the following are specially deserving of notice:—

Row c. Scarab from Amathus (Cyprus) in a fine gold setting, mounted on a silver ring; *Athenè* with the spoils of *Medusa*, her head, wings and snakes.

Scarabaeoid from Greece; a *Satyr* carrying a full wineskin on his back. A remarkably vivid piece of Greek work.

Scarabaeoid from the Punjab (India): *Heracles*, after the defeat of the *Nemean lion*, is offered water by the local *Nymph*. It is unknown how this early Greek work reached India, but it might well have been carried there in the army of *Alexander*.

Row d. (480.) A female head in broad and simple style, inscribed '*Eos*.'

(481.) Head of a youth in a peaked hat. A work of great beauty in the same broad style.

Row e. An agate bead, flattened on one side, with a figure of a nude athlete twisting the thong of his *caestus* (a device to increase the effect of a boxer's blow) about his wrist.

(555.) A bead of burnt sard, shaped as the last with a seated youth playing on a triangular lyre.

It is to be noted that in the foregoing and other works of the fine Greek style the work is not conspicuously minute in detail. It is indeed less so than in some of the earlier gems. The treatment is broad and free, and calculated for the general effect of the work seen as a whole.

Case **X** 40. Greek gems (continued), including a series of large scarabaeoids, with figures of animals broadly and naturally worked. Note also:—

Row b. A girl writing on tablets.

Row d. (466.) A scarab with a wild goose flying; very finely and delicately engraved.

Scarabaeoid, winged River-god; an early work in a minute and formal manner.

Case **X** 41–43. Selected **Graeco-Roman** gems, produced by Greek engravers working in Rome towards the end of the Republic and in the first centuries of the Empire. The subjects are mainly mythological. The favourite material is the sard, in tints varying from pale yellow to orange red. Other stones used less frequently are the banded onyx, *nicolo*, *amethyst*, etc.

Case **X** 44–45 (except 44, row a). Gems which are signed, or purport to be signed, by ancient engravers.

Case **X** 45, row *d*. (1256.) A fine head of the dying Medusa, with the name of Solon.

The gems which profess to be thus signed are very numerous, and in some cases (*e.g.*, the scarabaeoid of Syries already mentioned, Compartment 39, row *c*) the authenticity of the signature is absolutely beyond dispute. In most signed gems, however, there is doubt and controversy with respect to the signatures, since the lamentable habit of adding the names of ancient artists to gems, in order to invest them with a fictitious value, is known to have prevailed from the Renaissance onwards, but especially during the eighteenth and early nineteenth centuries. For the convenience of students most of the signed gems in the collection have been brought together in these two compartments. In some examples, however, the signature must be regarded as a recent addition to an ancient engraving, while in others the whole work is equally suspect. Compare, for instance (Compartment 44, row *e*), the fine blue beryl head of young Heracles with the name of Gnaïos and the crystal counterfeit beside it accurately imitating the fracture of the original.

For a further discussion of the authenticity of the several signatures, see the *Catalogue of Engraved Gems*.

Case **X** 46, 47. **Portraits** in intaglio. Among them the following are specially noteworthy:—

Case **X** 46, row *b*. An elderly man, nearly bald, and with a wart on his chin. An admirable piece of minute and vivid portraiture.

Row *c*. A portrait head, wearing the winged cap of Perseus, and set in its original rough iron setting.

Row *e*. Two heads of Julius Caesar, with the name of Dioscorides, a known gem-engraver of the time of Augustus. The pale sard (1557) from the Payne-Knight collection is the finer of the two. The dark sard (1558) from the Blacas collection appears to be a replica, and the signature is illiterate in form.

Row *f*. (1587.) Head of Antonia (?) Compare the so-called ‘Clytië’ in the Third Graeco-Roman Room (p. 89).

Rows *f*, *g*. Forceful portraits, in the later Roman style, of Vespasian and (1606) Titus.

Case **X** 47. Row *c*. Vigorous portraits of (1627) Septimius Severus, (1632) Caracalla, and (1634) Trajan Decius. The last is still in its original iron setting.

Row *d*. Large amethyst. Bust of Constantius II.

Case **X** 48–56. In the opposite side of the case are the **Cameos** or gems in relief, belonging almost exclusively to the Roman period, and engraved on precious stones, consisting of layers of different colours, which the engravers have utilised to obtain rich and varied effects. As already mentioned, the Cameo is complete in itself, while the Intaglio is primarily intended to serve as a seal. Hence the Cameos are of a larger size and more brilliant effect. It also follows that the figures are right-handed and the inscriptions are not reversed.

Case **X** 48. The subjects are mainly Bacchanalian, with figures of Satyrs, Maenads, Silenus, etc.

Case **X** 49. Bacchanalian subjects, figures of animals, etc. At the bottom is a roughly executed bust of Heracles, wearing the lion's mask, from the Punjab, in India.



Case **X** 50. Heads of Medusa, Minerva, etc. The amethyst head of Medusa in the centre, winged and intertwined with serpents, is of exceptional size and brilliancy for this material.

Case **X** 51. Portraits, chariot groups, etc. In the middle is a large sardonyx portrait of Julia, daughter of Augustus, partially idealised as Diana. [The pale sard background is modern.]

Case **X** 52. Roman portraits, etc.

Row *a*. (1595.) Head of Messalina, wife of Claudius.

Row *c*. (1610.) The combined heads of Trajan and his wife Plotina.

(1581.) Fragment in sard of an emperor (perhaps Tiberius), wearing an oak wreath. A small fragment of what must once have been a splendid work.

Bust of Caracalla. A characteristic portrait.

Row *d*. Fragment from a vessel of rock crystal, with a part of the figure of a dancing Maenad. A piece of the rim of the vase is preserved above the Maenad's head.

Busts of Julia, the daughter of Augustus, partly idealised, and wearing the helmet and aegis of Minerva, and of Livia, the step-mother of Julia, side by side. [The ground is modern.]

Below is a late Roman cameo (1687), with a figure of Victory carrying the bust of an empress (?).

Case **X** 53. Roman portraits, etc.

Row *b*. A small fragment of a once splendid cameo contains a figure of Livia as Ceres, enthroned, seated on a cornucopia held up by the hand of a figure now lost, probably Tiberius.

In the centre is (1560) the splendid bust of **Augustus wearing the aegis**, formerly in the Strozzi and Blacas collections. It should be observed that the gold diadem is probably mediaeval, and that the stones set in it are of trifling merit. Originally the hair was bound with the plain fillet, of which the ends are seen behind the head.

Row *d*. (1589.) A head of Germanicus has the signature, probably genuine, of Epitynchanos.

Row *e*. Two cameos, one (1561) the head of Augustus, the other of a boy, in beautiful sixteenth century settings of gold and enamel.

Case **X** 54-56. Miscellaneous cameos.

Case **X** 54. In the centre, a fine head of Claudius, laureate, in plasma, acquired in 1912. Smaller cameos of Venus, Cupids, etc.

Row *c*. Cupid leading the panthers that draw the chariot of Bacchus. Signed by Sostratos.

Case **X** 55. Four fine cameos, acquired in 1899 at the sale of the Marlborough collection, including :—

Sardonyx cameo. Two busts, confronted, of Jupiter Ammon and Isis. The Ammon wears the aegis, and an oak wreath, and has the ram's horn on his temple. The Isis has a wreath of corn and poppies, and her mantle has the special Isiac fringe and knot.

It is probable that the heads are those of a Roman emperor and empress, but there is no authority for the names of Didius Julianus (who only reigned 64 days) and Manlia Scantilla, formerly assigned to the portraits. This cameo ranks fourth amongst those now extant in respect of size. The extreme flatness of the treatment is due to the artist's desire to make use of the coloured layer of the material.

Chalcedony cameo, worked in the round. Apotheosis of Marciana, the sister of Trajan. Her half-length figure is borne up on the back of a peacock.

Rows *f, g*. Miscellaneous subjects, actors, masks, etc.

Case **X** 56. Mottoes and devices—*e.g.* in row *a*, a hand twitching an ear, and the motto 'Remember'; row *c*, 'They say what they like. Let them say. I care not.'

At the ends of the central case are objects of the Roman period, in hard materials and gems, such as agate, chalcedony, onyx, crystal, etc.

### PASTES.

The frames which are placed in the windows contain a series of glass pastes, ancient and modern. The pastes (Italian *pasta*, a piece of dough) are casts in glass from gems or from clay moulds made for the purpose.

For the most part probably they were employed innocently as cheap imitations of favourite and costly engraved gems. Pliny speaks of 'glass gems from the rings of the multitude.' Also, no doubt, they were occasionally used for purposes of fraud, and in another passage he speaks of imitations by lying glass (*mendacio vitri*). The middle and right hand windows contain ancient pastes. The left hand window has a selection of modern pastes made in the eighteenth century by James Tassie, the publisher of a very extensive series of pastes taken from gems in public and private collections.

### FRESCOES.

Cases **A-H** (upper part). A series of fresco paintings from Pompeii, Herculaneum, and elsewhere, of the period of the early Roman Empire.

[On leaving the Gold Ornament Room we return to the Room of Greek and Roman Life. The Roman terracottas and miscellaneous antiquities in the South Wing have already been described above, p. 125.]

## THE ROOM OF GREEK AND ROMAN LIFE.\*

*SUBJECT:—OBJECTS ILLUSTRATING THE DAILY  
LIFE OF THE ANCIENTS.*

The central portion of the room is devoted to a collection of objects grouped in such a way as to illustrate the public and private life of the Greeks and Romans. The objects are therefore brought together in respect of their purpose or subject-matter, and not with reference to their material or period. The objects illustrating the public life and institutions of the ancients are on the West side of the central gangway, or the left on entering from the Terracotta Room. Objects illustrating private and domestic life, and the arts and sciences, are on the East side. We deal first with the public group and next with the private group.

Wall-cases 94, 95. **Marriage.** A diminutive vase with scenes of a marriage, and of Eros visiting the lady, is a model of the *loutrophoros*, the vase in which water was brought for the bridal bath. The fifth century vase, No. 45, represents the mystical marriage ceremony between the god Dionysos and the Basilinna, the wife of the Archon Basileus, at Athens.

The gold ring (No. 48) with clasped hands is a Roman betrothal ring. The sarcophagus relief represents the Roman nuptial ceremony of joining hands. The gods that personify valour, success, and fortune are shown as in attendance. The same action is shown below on the sepulchral chest of Vernasia Cyclas (No. 49).

Wall-cases 96, 97. Inscriptions relating to dedications. No. 52 is the dedication of a slave, Kleogenes, to Poseidon, dedication to a deity being the Greek process of enfranchisement. No. 53 is a list of dedicated objects in the Parthenon, about 400 B.C. It contains detailed entries such as 'the larger gold necklace, set with gems, having twenty rosettes, and a ram's head pendant.' No. 54 is a list of garments (often stated to be in rags) dedicated to Artemis Brauronia, whose shrine was on the Athenian Acropolis.

Wall-cases 98–106. **Religion and Superstition.**

88\*. A pedestal of a statue, with an inscription to the effect that it was restored 'whether sacred to god or goddess'—a parallel to the altar, inscribed with a dedication 'to an unknown god,' that caught the eye of St. Paul when he was viewing the sculptures of Athens.

Wall-cases 98–99 contain sacrificial implements, Etruscan pronged forks for drawing sacrificial meat from the caldron, and the like. Here also are various objects illustrative of ancient religion.

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\* More fully described in the *Guide to the Exhibition illustrating Greek and Roman Life*, 1908 (with 242 illustrations), 1s. 6d.

The small alabaster figure of a goddess (No. 88) is curious. The mouth and breasts are pierced, evidently to allow some fluid, such as milk or wine, to flow from them when required.

No. 89 is a representation on a vase, from Cameiros in Rhodes, showing the twin brethren, Castor and Pollux, descending from heaven to take part in the Theoxenia, a feast in honour of the two gods, symbolised by the vacant couch on which they are invited to recline. With this should be compared the cast of a votive relief from Larissa in the Louvre. The Dioscuri are galloping in the air, and Victory holds out a wreath. Below are a couch, a table with food, an altar, and two worshippers.

Among the dedications are fragments of a large vase of black ware inscribed with a dedication by one Phanes, who appears to be the person of whom Herodotus (iii., 4 and 11) relates that being a mercenary under Amasis, the then king of Egypt, he deserted to join the Persian army of Cambyses, then on its way to invade Egypt. When the two hostile armies were drawn up for battle, the other Greek mercenaries, who had remained true to Egypt, took the children of Phanes, whom he had left behind, shed their blood into a large vase within sight of their father, and, after adding wine and water to the vase, drank of it. From Naucratis.

A historical tragedy of the Roman Empire is recalled by an inscription dedicated to the Imperial Fortune, for the safety and return of Septimius Severus, his wife, and his two sons, Caracalla and Geta. After the murder of Geta by Caracalla (cf. p. 111), the name of Geta was struck out, as in this instance, from all inscriptions throughout the Empire. (Fig. 59, *C. I. L.* vi. 180 b.)

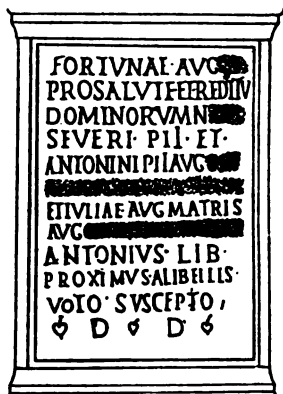


Fig. 59.

Wall-cases 100-101. Casts of two curious votive tablets (811, 812) with representations of objects of the toilet. The original tablets, which are exhibited in the Hall of Inscriptions, were found at Slavochori, a place which is believed to be the site of the ancient Amyclae near Sparta.

Pausanias (ii., 20, 4) mentions a town near Amyclae called Bryseae, where was a temple of Dionysos which none but women were permitted to enter, and where women only performed the sacrifices. It is not improbable that these votive tablets were originally dedicated in this temple, and thence brought to Slavochori. It was a common custom among the Greeks to dedicate articles of female attire and toilet in the temple of goddesses.

811 is a tablet dedicated by Anthusa, the daughter of Damai netos. Within a raised wreath numerous objects connected with the toilet are sculptured in relief:—In the centre is a bowl inscribed

with the dedication. Round this bowl are ranged such objects as a mirror, a comb, a small box with a lid containing three little circular boxes, which probably held paints, two pairs of shoes, a small mortar containing a pestle, shaped like a bent thumb, a scraper, a small oval box with a lid, which probably held a sponge, and a conical object like a cap.

812 is a tablet dedicated by a priestess called Claudia Ageta. In the centre is a bowl inscribed with the name of the priestess, and round it are numerous objects connected with the toilet, such as a shell to hold unguents, two mirrors, two combs, a small oval tray with a lid, containing a sponge, a net for the hair, a strigil, two pairs of shoes, a small mortar (in which is a pestle like a bent thumb),

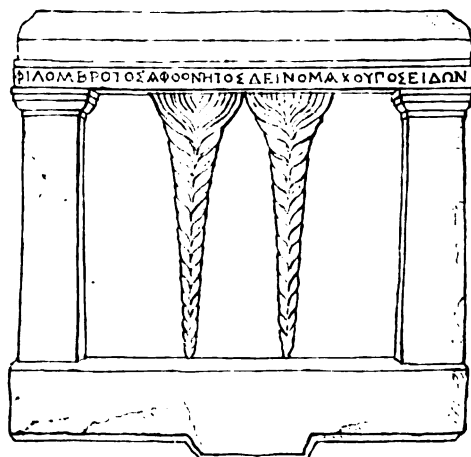


Fig. 60.—Sculptured locks of hair dedicated to Poseidon.

and a small oblong box with a lid, into which are fitted six little circular boxes.

These cases also contain a series of small votive shrines, with figures of deities, in cheap materials such as lead or terracotta. No 97, from Amathus in Cyprus, shows a conical sacred stone, decorated with sashes and standing in a shrine.

Case 102. Small votive altars, etc.

Cases 103–106 are mainly filled with votive dedications. Among them are: 62. A set of marble reliefs dedicated by women, Eutychis, Olympias and others, to Zeus the Highest (Hypsistos) at the Pnyx of Athens. They are representations of parts of the human body, and were no doubt dedicated as thankofferings for cures effected in the respective organs. Other votive reliefs with parts of the human body are shown in marble, bronze, and terracotta. Among them is a curious representation of the internal organs. 67. An offering made by two brothers, Philombrotos and Aphthonetos, of plaited locks of hair, dedicated in sculptured marble

to Poseidon. The dedication probably took place on reaching the age of puberty. (Fig. 60.)

Among the votive objects in bronze are :

318. A bell, dedicated by Pyr(r)ias to the deities Cabeiros and the 'Child.' (Fig. 61a.)

237. Votive figure of a hare, represented as struck while running, with an inscription in which one Hephaestion dedicates it to Apollo of Prienè. (Fig. 61b.)

252. A highly ornate axe-head, with an inscription in archaic Achaian letters, to the effect that it is the sacred property of 'Hera in the plain,' and that it was dedicated as a tithe by one Kyniskos, 'the butcher.' It is thought that Kyniskos was one who killed beasts for sacrifice, and that the axe indicates his occupation.

253. Votive wheel, said to have been found near Argos. It



Fig. 61a.—Votive Bell.



Fig. 61b.—Votive Hare.

probably commemorates a victory in a chariot race in the Nemean games.

Three silver-gilt votive tablets, addressed to **Jupiter of Dolichè** (in Commagene 'ubi ferrum nascitur'; compare one of the tablets). Two of the tablets have small shrines, within which is a figure of Jupiter Dolichenus. In one he resembles the Roman Jupiter, with eagle and thunderbolt; in the other he is of a special type—a barbarous figure with axe and thunderbolts, standing on the back of a bull. He is crowned by Victory, and a female figure makes a libation at an altar. These votive tablets belong to a group found at Heddernheim, near Frankfort, and are closely paralleled by a series of dedications to Mars and Vulcan, which were found at Barkway, in Hertfordshire, and are exhibited in the Anglo-Roman collection. They are the only objects hitherto discovered which seem to offer any analogy to the silver shrines of Diana made by Demetrius and the Ephesian silversmiths (*Acts* xix. 24).

Bronze tablet (888), inscribed on both sides with an **Oscan** inscription. The iron chain and staple by which the tablet was

suspended are preserved. The tablet was found in 1848 at Agnone, and is an important monument of the Oscan language. It contains an enumeration of the statues and altars dedicated to various deities in a certain garden.

Case 105 contains objects more especially connected with **Superstition and Magic.**

Among the implements of superstition are :

874-876. Symbolic hands, covered over with the attributes of numerous deities and other objects in relief, intended to serve as a protection against the evil eye. (Fig. 62.)

A series of incantations and **imprecatory tablets.** To write such formulæ on leaden tablets was a well-known practice of ancient superstition. It is, for instance, recorded that at the time of the illness of Germanicus, 'songs and incantations against him, and his name inscribed on leaden tablets,' were found with other apparatus of witchcraft in the floor and walls of the house. Some of these tablets were found in the sanctuary of Demeter and Persephonè at Cnidos. In one, for example, Artemeis solemnly dedicates to the deities 'the person, whoever he was, who borrowed and did not return the garments I had left behind, the cloaks, and tunic and short smock.' Another group of the tablets was found near Curium in Cyprus. These have more magic jargon. In one example the nail with which the folded imprecation was nailed up in a grave is shown. Several bronze nails are also exhibited, inscribed with magical formulæ,



Fig. 62.—Magic Hand in Bronze.

and it may be noted that nails from a wreck were part of the equipment of an ancient witch.

A bronze tablet (890) containing a fragment of an oracular utterance (. . . *t tibi firmus* . . . *nos*) is a *sors* or lot. By some method of hazard one such lot was drawn from a bundle by the person consulting the oracle.

Case 106 contains several examples of the *sistrum*, a sort of metallic rattle. It was shaken so that the curved ends of the metal rods were brought into noisy contact with the metal frame. It was derived from Egypt, and was specially connected with the worship of Isis.

Wall-cases 107-110. **Athletic and gladiatorial games.**

Cases 107, 108. The objects connected with the Greek games include:—

A pair of lead jumping weights (*halteres*) used by athletes to give an additional impetus to their spring, and a very cumbersome example in stone. Here is also a cast of an example of an early stone jumping weight, found at Olympia, and now at Berlin.

The bronze disks were used for throwing, as in quoits, except that the object was to throw the disk to the greatest possible distance. For the method of throwing, see the statuette in bronze, and the Discobolos (p. 105) in the Second Graeco-Roman Room.

One of the disks (No. 3207) is inscribed with two hexameters\* written in archaic letters, supposed to be in the character of Kephallenia. One Exoidas (?) dedicates to Castor and Pollux the disk with which he claims to have defeated 'the lofty-souled Kephallenians' (a Homeric epithet). Acquired in 1898 from the Tyszkiewicz collection.

A prize vase of bronze, from Cumae, has an archaic Greek inscription naming certain games of Onomastos at which it was offered.

Cases 107, 108 (below), and Cases 109, 110, are devoted to gladiators and the circus. The series includes statuettes of gladiators, and parts of their armour, and reliefs with combats of gladiators, of women gladiators, and of men with beasts. The cast (No. 1285) of a relief from Ephesus (the original is in the sculpture galleries) shows combats and corn waggons, the '*panem et circenses*' demanded by the Roman populace.

The relief (No. 1286) shows the successive combats of a *bestiarius*, fighting with beasts at Ephesus.

The oblong tickets of ivory and bone were the property of the gladiators. They are inscribed (1) with the gladiator's name; (2) with the name of his master, in the genitive; (3) with the letters SP and a date of the day and month; (4) with the consuls of the year. The tickets certify that the gladiators had reached a certain point in their career, the SP being taken to represent either *Spectatus* (approved), *Spectator* or *Spectavit* (one who watched instead of fighting). The latter form is sometimes given in full.

Wall-case 111 contains Roman military antiquities. Fig. 63 gives a bronze statuette of a Roman legionary soldier.

Wall-cases 112–119 contain **Defensive Armour**, such as helmets, greaves, breastplates and the like. [For weapons, see the adjoining Table-case E, described below, p. 160.] The development of the Greek Corinthian helmet is shown in Cases 112–115. The Italian forms of the helmet are in Cases 116–119. Three of the helmets have inscriptions. One, in Case 115, appears to have been dedicated to the Olympian Zeus. No. 251 was Corinthian spoil, dedicated to Zeus by the Argives, probably in the middle of the fifth century B.C.

\* 'Εχσοῖδα(ς) μ' ἀνέθηκε Διφῶδης Ὀ(ύ)ροιν μεγαλοῖο  
χάλακον, ᾧ νίκησε Κεφαλ(λ)ᾶνας μεγαθύμου(ν)τ.



Among the greaves, etc., note a pair of very early greaves from Enkomi in Cyprus ; and (249) a pair of greaves with archaic Gorgons in relief and incised.

[Wall-cases 1-24. See below, p. 171.]

Wall-cases 25-29. Remains of **ancient furniture**. In particular, a fine set of mules' heads from the arms of couches.

The principal object is a richly inlaid bronze and silver seat (2561) presented by Sir William Hamilton in 1784. The woodwork seat has been restored, and not altogether correctly. The seat ought to be a couch, and the carved pieces, terminating in mules' heads, ought to be fixed above, to support the cushions.

Other fine examples of such mule's head supports are shown in



Fig. 68.—Statuette of a Legionary Soldier.

the case. See also couch-arms with relief designs in bronze and ivory.

The leg of a finely-carved wooden chair from Kertch is also exhibited.

Two tripods are constructed to fold up. One example is also adjustable in height.

Wall-case 30. **Candelabra**, large and small, and various types of **Lamps**. The Candelabra, which are in many cases of tall and graceful shape, are mainly derived from Herculaneum and Pompeii.

Wall-cases **31, 32. Methods of lighting.** The collection consists chiefly of lamps of various forms and materials, principally in bronze. Some of the shapes are beautiful, and others are fantastic. The finest lamps, in an artistic sense, are in the Bronze Room, and most of the clay lamps are in Table-case F in the Fourth Vase Room.

Case 32 also contains a **lantern** in good preservation, and the tops of two others. These are illustrated by a caricature of a quail-catcher going out with his lantern. Here, also, are hooks for hanging lamps, a lamp-feeder, and stands for lamps. Two lamps are mounted in such a way that the support can hang, or be fixed horizontally, or be stuck in the ground.

Wall-cases **33-36.** These cases contain objects connected with the **preparation and consumption of food.**

Cooking implements of various forms, such as saucepans and frying-pans; ladles (including one folding ladle from Amathus); moulds shaped as shells; graters, strainers, a filter; a wooden egg-whisk; stamps for cakes; spoons of various forms; also remains of actual foods—corn, fruits and bread—from Pompeii. Here also are statuettes of figures kneading dough, and a terracotta model of an oven. Below are pestles and mortars, the former usually in the form of a bent thumb.

Wall-case **37.** Objects connected with the **Bath**, such as the **strigils**, or scrapers, used for scraping off oil and sweat, and oil-flasks.

Wall-cases **38, 39 and 40 (below).** Objects connected with **water-supply and fountains.**

These include parts of two double-cylindrical **force-pumps.** They differ slightly between themselves, but both are based on the system invented by Ctesibius of Alexandria. The two plungers in the cylinders (A A in fig. 64) were worked with a reciprocating motion by means of a rocking beam now lost. They alternately draw in water through valves at the bottom of the cylinder (B B), and force it into the vertical pipe in the middle, from which a continuous delivery is obtained. In the one case the valves are simple flap-valves (B D)—called by the Greeks *assaria*, farthings, from their obvious resemblance to coins. In the other, they are the more advanced spindle valves (E), in the form of cones which fall back into their seats by their own weight. F in the diagram shows a complete plunger, not belonging to this example. Double pumps, worked on this principle, were used as fire-engines. Found among the remains of a foundry at Bolsena.

Here, also, are pieces of leaden pipes, bronze taps of excellent construction fitted in leaden pipes, and bronze fountain jets.

Below are examples of bricks used for supporting the hollow pavement of the Roman hot air chambers in the baths; flues for conveying hot air, and specimens of drain-pipes. Here, also, are a bronze grating for catching rain-water, from the Mausoleum, and a terracotta gargoyle, probably from Pompeii.

Wall-case 40. Typical vase-shapes.

Wall-cases 41-44. **Weights, scales, and steelyards.**

The weights are of several series. The most important are (1) early haematite weights from Enkomi (eleventh cent. B.C. ?); (2) the Attic Mina (mean weight 6,737 grains = 15.4 oz. avoirdupois), and its parts; (3) the Roman Libra or pound (mean weight 5,050 grains = 11½ oz. avoirdupois), with its parts and multiples. See also a singular type of weights (mainly from Cnidos) in the form of a pair of breasts.

Among the **scales**, with equally-balanced pans, some folding examples may be seen.

The **steelyards** are based on the principle of a weight sliding along a long arm, suitably graduated, so as to make a counterpoise to the object to be weighed, suspended from the short arm. In

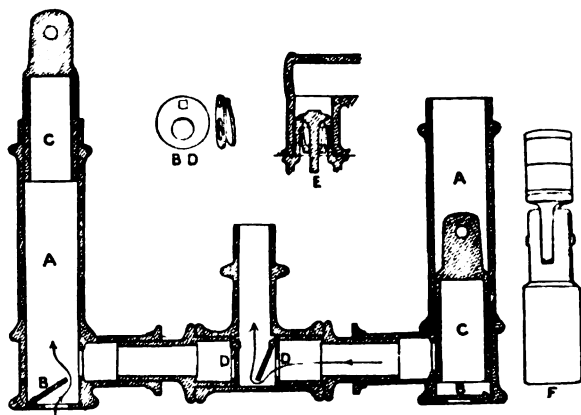


Fig. 64.—Section of Pump.

most cases more than one hook can be employed as a fulcrum, and there is a graduated scale corresponding to each, so that the limits of the scale are greatly extended. Two steelyards in the lower part of Cases 43-44 have their long arms confined by bronze implements, whose function was long a matter of doubt—they have been described as 'military standards' and the like—but which seem most appropriately used as here.

On the left of the case is a cast of a relief with a scene in a cutler's shop, from the sepulchral altar of Cornelius Atimetus and Cornelius Epaphras, in the Galleria Lapidaria of the Vatican. Beside it is a cast of a relief of a pork butcher's shop, in the Dresden Museum. The butcher cuts up a joint, while his wife writes accounts in a set of tablets.

Wall-cases 45, 46. **Tools and implements**, such as axes, chisels, saws, and a collection of nails.

Also masons' squares and plummets (fig. 65). The plummet

shown in the figure is punctured with the name of its owner, Bassus.

**Wall-cases 46-48. Building materials and accessories.** The accessories include such objects as hinges, dowels, cramps, door-pivots and sockets.

Among the building materials are stamped tiles, with magistrates' names impressed on them. In the case of a tile stamped with the name of Apollodorus, the footprints of a dog may be noticed.

A select series of typical specimens of marbles and other materials is a part of the collection formed by Mr. Henry Tolley, and bequeathed by Mrs. Aldworth. The remainder is in drawers under Case H. With these are an unfinished statuette from Cyprus, and a half-worked bead and reel moulding from the Mausoleum.

Fragments of engraved and gilded crystal and sardonyx are



Fig. 65.—Set-square and Plummet.

examples of the sumptuous wall-lining sometimes employed in Roman Imperial times.

The examples of less costly materials include reliefs in stucco; stamped bricks of the empire; specimens of fresco, mosaic, and shell decoration. In one instance the fresco is an imitation of mosaic; in others it gives the effect of marble.

On the right of the case is a cast of a relief showing a cutler's forge, also from the sepulchral altar mentioned above.

**Wall-cases 50-52. Objects connected with horses.** The model horses in Case 50 wear headstalls of primitive Italian work, probably about the eighth century B.C.

**Wall-case 52.** The actual remains of horse-muzzles, bits, and iron shoes (note especially a very complete bronze bit from Achaia); axle-boxes and other portions of a large bronze chariot, inlaid with silver; small figures of chariots, and a curious terracotta of a four-wheeled two-horse car. An equestrian statuette and a terracotta fragment from Cyprus give details of a horse's bridle, etc.

**Wall-case 52. Agricultural life.** The specimens include-

actual examples of various **implements**, such as bronze ploughshares of the Mycenaean age from Enkomi in Cyprus; and iron implements such as a sickle, a bill-hook, a mattock, a hoe, and a shepherd's crook; also a pair of grindstones. The representations include a terracotta model of a farmer's cart, and of a wine cart; black-figure vases and bronze statuettes with scenes of ploughing and sowing, and of an olive harvest; terracotta reliefs of a wine-press, and of treading the grapes.

A marble relief (2212) shows the process of boiling down the new wine or must.

Wall-cases **53, 54. Shipping.** A terracotta vase shows a figure of a woman seated on the prow of a trireme. A cast from a relief at Athens shows the rowers of a trireme seated in their places.

Among the examples of shipping is a series of terracotta boats from Amathus which recall the legend that Kinyras, the king of Amathus in the time of the Trojan War, sent to Troy terracotta models of ships as the fleet which he had promised to Agamemnon. The largest of the fleet shows a considerable amount of detail, such as the socket for the mast and the arrangement of the thwarts; it also has the remains of an iron steering paddle. This case also contains a war galley from Corinth, with armed warriors seated in it.

In Case 54 is the metal casing of the prow of a galley from the site of the battle of Actium. Presented by H.M. Queen Victoria.

Wall-cases **54-56. Music.** The instruments include a lyre of sycamore wood and tortoise-shell from Athens, a pair of wooden reed-pipes also from Athens, a bronze reed-pipe from Halicarnassos, and a pair of bronze pipes from Italy. See also cymbals, bells, and trumpets.

The vases E 171, E 172 have school scenes. In each case a music lesson is in progress, and the pupil who is not engaged plays with a dog behind the master's chair.

A jar in Case 55 shows a musical competition, with the musicians' stage, and two pipe-players in festal costume, each visited by Victory.

Wall-cases **57, 58.** A collection of representations of domestic and pet **animals**. The chief domesticated animals are shown, and children are seen playing with dogs, goats, pigs, pet birds, and poultry. The vase F 101 shows a girl holding up to a spaniel a tortoise tied by the leg.

The lamp 486 shows a travelling performer with trained animals—a cat which climbs a ladder, and a monkey. The vase 487 gives a boy seated with a pet bird, perhaps a quail, in its cage.

Wall-cases **58-64.** A small series of objects illustrating the **burial customs** of the ancients.

**Mycenaean Period.** Specimens of the gold mouthpieces and diadems placed on the faces of the dead. [See more elaborate examples, also from Enkomi, in the Gold Ornament Room.]

**Greek Period.** A plain stelè, with an archaic metrical epitaph of Idagygos of Halicarnassos; a typical Athenian columnar stelè of

Menestratos; a large urn from Athens which contained calcined bones and fragments of cloth. The obol for the ferryman Charon, which was put in the mouth of the corpse, may be seen adhering to a piece of the jawbone. The sepulchral lekythi were intended to hold offerings to be made at the grave, and often, as on two of the vases here shown, have representations of a tomb with the vases placed at its foot.

A mass of calcined bones and molten bronzes, from Amathus, must be the remains of a funeral pyre.

A marble urn (No. 2400), inscribed 'Burying-place of those buried apart,' appears to mark off a particular division of a cemetery.

Two marble chests from Ephesus are in the form of boxes, with lock-plates.

**Early Italian Period.** See two primitive hut urns from Monte Albano; an urn for ashes, approximately of human form, on a chair; an Etruscan urn, in the form of a dead person, recumbent on a bed.

**Roman Period.** No. 2274 is a Roman sepulchral relief of the first century B.C.

Aurelius Hermia, a butcher of the Viminal Hill, and his wife, Aurelia Philematium, stand with their right hands raised and clasped. In the verses on the left of the stone, Aurelius, speaking in the first person, describes the good qualities of his wife; on the right Aurelia is the speaker, and commends the kindness of her husband.

The small tablet with the name of Publius Sontius Philostorgus is one of a very limited class. It is derived from the monument known as the 'Tomb of the Thirty-six Partners' on the Latin Way. It would seem that the niches in the Columbarium were arranged in five horizontal rows of thirty-six niches, and that a place in each row was assigned by drawing lots. From the present inscription we learn that in the drawing for places in the first row, Sontius obtained the 3rd place. Other extant inscriptions show that in the four other rows he was respectively in the 14th, 13th, 36th, and 24th places.

Wall-cases 63, 64. **Roman sepulchral urns** in marble and alabaster.

No. 2359, the sepulchral chest of a child called C. Sergius Alcimus, gives curious details as to his rations of public corn. He died at the age of  $3\frac{1}{4}$  years, but it is stated that he drew his rations on the 10th day of the month at the thirty-ninth distribution office (there were forty-five in all) (fig. 66).

The epitaph of Lepidius Primigenius gives the area of the plot as 16 feet in depth and 12 feet in frontage.

A bequest by a testator whose name is lost (*C.I.L.* vi., 10,248) provides an endowment (consisting of  $\frac{7}{24}$  of the rental of a block of dwellings) to his freedmen and freedwomen to observe certain ceremonies at his grave. The tomb was to be decked on the days of his birth and (probably) of his death; also on the day of rose scattering

and on the day of violets. A burning lamp with incense was to be put on the tomb on the Kalends, Nones, and Ides of each month.

An epitaph (*C.I.L.* vi., 29,896) on a pet dog called Pearl tells that she was a Gaulish coursing-dog, always the pet of her master and mistress, with speaking ways, and that she met her death giving birth to puppies.

We turn to the table-cases in order.

**Table-case E. Weapons.** At the end, towards the middle of the room, are swords, spears, and daggers of the earliest and Mycenaean periods, from Cyprus, Rhodes, and Greece. The next divisions contain, on the one side, early Italian swords and daggers; on the other side, spear-heads in bronze and iron. Towards the other end of the case are Greek weapons, of which comparatively few survive.



Fig. 66.—Sepulchral Chest of C. Sergius Alciaus.

In particular, a small group of weapons from the field of Marathon should be noticed. It includes a dagger, arrow-heads, javelin-heads, and a sling-bolt, all of which may well have been used in the battle of Marathon (490 B.C.). In the further corner of the case are some Roman weapons. Among them is—

867. An iron sword, with a silver sheath, covered with reliefs in beaten bronze. The Emperor Tiberius enthroned, and attended by Victory, receives Germanicus. On the shield of the emperor is the motto *Felicitas Tiberi*, and on the shield of Victory is *Vic(toria) Aug(usti)*. This sword, sometimes known as the 'Sword of Tiberius,' was found at Mainz, on the Rhine.

In the middle of the case are lead sling-bolts, arrow-heads, and objects of doubtful use sometimes known as bow-pullers.

A singular calthrop from Kertch is made out of a part of the human radius bone.

**Table-case F.** Objects connected with the **Toilet and Personal use.**

At the end next to the middle of the room are **Mirrors** of various forms in bronze, silver, and silver-plated. Next in order are:—**Tweezers**, razors, and similar implements of the toilet.

**Boots** and shoes. Actual specimens are shown of a leather shoe from the City of London (further examples are in the Department of British and Mediaeval Antiquities); of a pair of cork soles, gilded, from Egypt; and of a pair of bronze soles. Vases and other objects illustrate various fashions of footwear. See also a bronze statuette of a negro slave cleaning a boot.

**Brooches (Fibulae).** The principal types are shown, arranged in historical order from the late Mycenaean to the late Roman period. They illustrate the antiquity of the principle of the safety-pin and the numerous modifications of its details.

**Personal Ornaments.** A few typical examples of such objects as pins, bracelets, rings, hooks, etc. The finer examples in precious metals will be found in the Gold Ornament Room.

**Combs.** Examples are shown from the Mycenaean to the late Roman periods. The combination of thick and thin teeth on the same comb was well known to the ancients. See also a brush, with dried grass bristles, from Egypt.

**Cosmetics.** Toilet boxes of rouge and other cosmetics.

**Table-case G** contains objects connected with **Domestic Life.**

**Pins** are arranged so as to show their supposed progress from a natural thorn or piece of bone to the pin as we know it.

**Needles** are arranged on a similar principle, showing the change of form from the natural thorn with a groove round the end or with one, two, or three eyes.

Next to the needles are a needle-case with needles in it; a thimble, and some pairs of scissors, together with knitting needles, a small shuttle, and objects of the form of crochet needles.

**Spinning** is represented by spindles and a vase (382) showing a woman at work; **weaving** by a collection of loom weights, intended for suspension at the end of the vertical threads of the warp. A few specimens of cloth are shown. One is from the mummy of Diogenes, who was by trade a 'patcher.'

A collection of **padlocks**, parts of locks, and keys, is followed by a group showing **methods of sealing** with clay or lead.

The **Fish hooks** are accompanied by statuettes of fish sellers.

A collection of **knives** shows early forms of the clasp knife, as well as of the fixed knife. See the relief (Case 41) showing the stock in a cutler's shop.

**Table-case H** contains objects illustrative of various **Industrial processes** and of **Science.**

At the end nearest the middle of the room is a collection of **Surgical Instruments**, such as bistouries, tweezers, tenacula.



spatulae and the like. A cast of a votive relief at Athens shows a hinged and fitted instrument case lying open, with a large cupping vessel on each side of it. A bronze cupping vessel is also shown. A series of inscribed stamps were used for stamping cakes of eye salve and other medicinal pastes. A sard intaglio with Athena seated and the legend 'Herophili opobalsamum' was used for sealing packets of eye salves. A physician's seal shows a doctor examining a patient for dilatation of the stomach, under the



Fig. 67.—Needles, Needle-case, Scissors, Thimble.

immediate supervision of Aesculapius himself, who stands watching, leaning on his serpent-entwined staff.

Some statuettes show various forms of deformity and disease.

Adjoining the instruments are **compasses and measures**. Among them are two folding foot rules; two pairs of proportional compasses; an object of uncertain use, which may perhaps be the eyepiece of a Roman surveying instrument; a small sundial.

A cup is inscribed 'Hemikotylion,' that is half a pint.

A series of **Stamps** for impressing on soft clay, or other like

material, have usually a Roman proper name, often within a frame which may be shaped as a foot, a shoe, a galley and the like. One example, of a very rare type, is cylindrical and pivoted, to be impressed by rolling.

**Metal working.** Stone moulds, of the Mycenaean period,

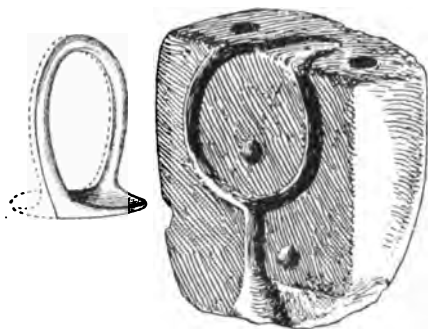


Fig. 68.—Ring-mould.

from Cyprus, for casting bronze implements ; smaller moulds, used for the production of jewellery. Fig. 68 shows one part of a piece mould in three pieces, for casting rings of Mycenaean type. A mould of the Graeco-Roman period, for casting a weight, is inscribed ΚΕΡΔΟC, that is 'gain.' A stone mould is also here, for casting lead counters (tesserae). Two lead studs (of which part of one



Fig. 69.—A Potter at Work. B 432.

remains) served to fit the two halves of the mould in correct position, and the metal was poured through the funnel-like channel.

A vase (B 507) shows the forge of Hephaestus. Compare the relief with a Roman cutler's forge, in Case 48.

**Pottery.** A vase (B 432) shows a **Potter** at work. Before him is his wheel, a heavy stone rotated by the hand, and kept in

motion by its momentum. At present, however, the wheel serves as a table, and the potter attaches a handle to a *kylix*. On a shelf above are five finished vases (fig. 69).

A statuette from Amathus appears to represent a potter shaping a vase on a small wheel at his feet.

A circular object of terracotta, from Crete, is of uncertain use, but may be a small **potter's wheel**.

An unfinished example of a **red-figure drawing** shows the method adopted in this class of vase painting (see p. 226). A broad line is drawn on the outside of the subject, so that the subject is left in the ground colour of the vase. To complete the process the external ground must be filled in with black.

**Lead bands** and rivets, large and small, show the methods of mending or strengthening clay vessels.

**Moulds** are shown for vases with relief; and for terracotta lamps. Three stamps in relief are also shown, with roughly shaped handles behind. These were employed for the preparation of the terracotta moulds for vases with relief. Two batches of common clay lamps have been spoilt in the kiln. In one of the lamps the subject is a pet dog, which has jumped on to a couch. A terracotta figure and a lamp show the results of fantastic combinations of moulds that do not belong together. In C 780 the halves of two different figures are united. In G 134 a head of Helios is combined with the arm of a lyre player.

**Inlaying and enamelling.** Examples of late enamelled ornaments; of a marble plaque with a Gryphon, formerly filled in with paste; fragments of an elaborate acanthus pattern of ivory, probably inlaid in wood. From Kertch.

**Wood working.** Wooden box from Kertch, with dove-tailed joints, sliding lids, and inner partitions. The upper edges have woods inlaid.

**The Lathe.** A group of objects, finished on the lathe, and showing its employment for work in bronze, ivory, bone, wood, marble and alabaster. See also a few specimens of fretwork.

**Gem Engraving,** etc. Beads and engraved gems at various stages of manufacture. Handles for the upper pivot of a revolving drill; moulds from Naucratis, for the manufacture of Graeco-Egyptian porcelain scarabs.

Table-case **J. Infancy; Toys and games.** At the end of the case are a few illustrations of **Infancy**. In terracotta, Eros is asleep in a cradle, and so also are two children. On one of the vases is an interesting scene of a baby imprisoned in a turret-shaped high chair, among his toys. On others, boys are playing with a go-cart, etc. A collection of **toys** includes several terracottas from tombs, among which it is by no means easy to decide which must be regarded strictly as toys, and which are offerings of a votive character. It seems reasonable, however, to regard the jointed figures as toys, since that is the only purpose for which jointed limbs are required. In any case, there can be no doubt as to the rag-doll

and wooden horse from Egypt. The toys proper include a rattle, whistles, a wheel to drag along, and diminutive objects in lead or pottery, such as are now used for dolls' houses.

A group from a girl's tomb near Athens consists of a doll, with movable arms, seated on a high-backed throne, together with a pair of boots, an appliance placed on the knee for carding wool, and a model vase to hold lustral water, such as was placed in the tomb of a person who died unmarried.

The appliances for **Games** include counters in many forms, marbles, draughtsmen, and knucklebones (astragali). The latter are either the natural bones, or copies in bronze, lead, ivory, crystal, etc. Two of the knucklebones are cleverly modified to represent a Satyr and a squatting dwarf.

For use in games of chance, we have dice boxes, and dice, teetotums, a 14-sided die and a 20-sided die. The dice are in many materials, from bone to crystal with gilded spots.

Table-case J (continued). **Reading, Writing and Painting.**

The objects connected with **painting** include various materials used by painters, specimens of colour, palettes, and an alabaster stand for mixing the colours. There are also specimens of encaustic painting on wooden panels (compare Wall-case No. 72). In one case the panel is contained in a **picture frame**, singularly modern in its details. It is of the kind known as an 'Oxford' frame, with keyed double mortice joints, a groove for a pane of glass, a half-mitred inner frame, and a rough cord for suspension.

The remainder of the case contains objects connected with **Reading and Writing**. These include:—

**Inkstands** and **pens** in bronze or bone or reed, together with a specimen of an ordinary letter written in ink on papyrus. The writer sends an order for drugs which must not be rotten stuff. Two leaves are also shown of a lawyer's note-book. Drafts of cases, etc., are written with ink, on the **whitened wooden tablets**. The last leaf has a place for the pen annexed to it.

Next to these are **Wooden tablets, covered with wax** for writing. A raised margin of wood protects the surface of the writing from abrasion.

One of the tablets is that of a schoolboy, and contains a



Fig. 70.—Jointed Doll.

**Multiplication Table** from once one is one ( $\alpha' \alpha' \alpha'$ ) to three times ten ( $\gamma' \epsilon' \lambda'$ , that is  $3 \times 10 = 30$ ). On the right side of the tablet is a column of words written to show the division between the stems and terminations. The fellow tablet, which was tied to this by strings so as to make a book with the waxed surfaces inside, is exhibited in the Department of Manuscripts. It contains two lines of verse first written by the master, and then twice copied by the boy.

The instrument employed for writing is the style (or *stilus*), which has a sharp point at one end for writing in the wax, and a broad surface at the other for erasing the writing. See a good example in ivory. (Fig. 71.)

A board, for use in schools for reading or writing, has six lines from the first book of the Iliad (lines 468-473) written upon it.

A reading or **spelling exercise**, written on a potsherd, gives each letter of the Greek alphabet in order, combined with the vowels, successively.

Two terracotta groups show boys learning reading and writing at the side of the old teachers.

A small fragment of an '**Iliac table**' contains the dragging of the body of Hector by Achilles; Achilles conversing with Athenè:



Fig. 71. -- Ivory Stylus.

and a shield. These tables were compilations of the Epic stories, made by grammarians, probably for use in schools. Another inscribed tablet, somewhat akin, can be dated at 15 A.D.

Table-case **K** contains **Political and Social Antiquities**; objects connected with **Money**; illustrations of the ancient **Drama**.

**Political Antiquities.** The earliest of the political documents here shown is:—

1. Tablet inscribed with a treaty between the people of Elis and the citizens of Heraea in Arcadia. The treaty is to be for a hundred years. The parties promise to stand by one another, whenever help is needed, but particularly in war. A penalty is appointed of a talent of silver to be paid to Olympian Zeus by the party that fails to observe the treaty. The same fine is appointed for anyone, whether a private person, an officer, or a community, who injures the tablet itself. From Olympia. Probably of the second half of the sixth century B.C.

Two other inscribed bronze tablets, of political interest, are:—

2. Oblong tablet with a ring at one end, containing a treaty between the cities of Oeantheia and Chaleion, restricting the practice of reprisals as between citizens of the two states. In the absence of a special treaty, it was necessary for the citizen of one state who conceived that he had a claim on the citizen of another

to enforce it by a physical seizure of his property or person. The treaty provides, reciprocally, for the substitution of a judicial process for the primitive method of reprisal so far as concerned seizures by land or in harbour, and at the same time appoints penalties for violations of the treaty. The date is about 440 B.C.

This tablet was found at Oeantheia (Galaxidi), and was formerly in the collection of Mr. Woodhouse at Corfu, but was not included among the antiquities received by the representatives of the Museum after Mr. Woodhouse's death in 1866; it was acquired by purchase in 1896.

3. Tablet, inscribed with a law passed by the Hypocnemidian or Eastern Locrians, regulating the status of certain colonists proceeding to Naupactos, a town of the Ozolian Locrians (near the entrance of the Gulf of Corinth). The document provides with great care for the religious privileges of the colonists when at home; defines and restricts their liability to taxation; arranges for the enforcement of debts due to the colony, in the mother country; provides for succession to property in the colony by heirs in the mother country, and *vice versa*, and makes various arrangements as to procedure. The date of the tablet must be previous to

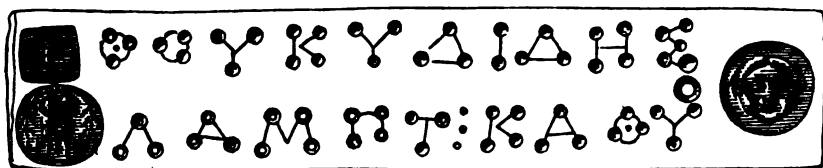


Fig. 72.—Ticket of Thucydides.

455 B.C., when Naupactos was occupied by the Athenians. It was found at Galaxidi, a town not far from Chaleion, which is mentioned at the end of the document as sending out a band of colonists subject to the same conditions. It was formerly in the Woodhouse collection, and was acquired, like the preceding, in 1896.

15. A herald's staff or caduceus, familiar as an attribute of the herald-god Hermes. This staff is shown by the inscription to have been that of the public herald of Longene in Sicily.

6-9. Tickets of Athenian jurymen (dicasts). Each ticket is inscribed with the name and deme of the owner, together with a letter indicating the number of his section, and usually with one or more stamped devices, including the owl of Athens. Thus, for example, No. 9 (fig. 72) has the name of Thucydides of the deme of Upper Lamptrae,\* of the ζ (or 7th) section, together with the owl and a Gorgon's head.

4, 5. Two tablets, containing decrees of *Proxenia*, granted by the city of Coreyra to one Dionysios, an Athenian, and Pausanias, an Ambrakiote (fig. 73). The Greek *Proxenoi* nearly corresponded

\* Θουκυδίδης Λαμπτ[ρεὺς] καθύ[περθερ].

Fig. 73.—Grant of *prozenia* to Pausanias.

Fig. 74.—Votive Helmet of Hiero.

to modern consuls, being charged with the duty of assisting such citizens of the state they represented as needed their help. The tablet (4) appointing the Athenian is adorned at the head with the owl of Athens.

In the shade above Case K is a bronze Etruscan helmet (fig. 74), with a Greek inscription recording that it was dedicated to Zeus by **Hiero**, son of Deinomenes (*i.e.* Hiero I., of Syracuse), and the Syracusans, as Tyrrhenian (booty) from Kymè. This helmet was

ΒΙΑΡΟΝΟΔΕΙΝΟΜΕΝΕΟΣ  
ΚΑΙΤΟΙΣΥΡΑΚΟΣΙΟΙ  
ΤΟΙΔΙΤΥΡΑΝΑΠΟΚΥΜΑΣ

Ἱέρων ὁ Δεινομένηεος καὶ τοὶ Συρακόσιοι τῷ Δι Τύρ(ρ)αν' ἀπὸ Κύμας.

found at Olympia in 1817, and was presented to the Museum by King George IV. It is a relic of the battle fought at Kymè (Cumae, near Naples) in 474 B.C. The people of Kymè were hard pressed by the Etruscans, who had command of the sea. Hiero came to their aid with a fleet of warships and broke the Etruscan sea power, the battle of Kymè marking the turning point in the political history of Etruria. From the arms and treasure taken in the battle Hiero made the customary offering in the Temple of Zeus at Olympia.

The Roman inscriptions include :

3016. A ticket for a distribution of public corn, reading *Ant(onini) Aug(usti) Lib(eralitas) II. and Fru(mentatio) N(umero) LXI*. It applies to the second imperial corn-largess (*liberalitas* or *congiarium*), and the 61st monthly dole (*frumentatio*) of one of the Antonine Emperors.

10. A military diploma of the Emperor Philip (246 A.D.). Marriage was not permitted to soldiers in the Roman army until they had completed their principal term of military service. They were then granted the *jus conubii*, or right of contracting a valid marriage, with the citizenship secured for their children, whatever the status of the mother. The present diploma grants this privilege to the veterans of certain cohorts, and in particular to one Tullius of Aelia Mursa, for whose use this copy of the general law exhibited at Rome was prepared. Found in Piedmont. Acquired in 1901.

902. A slave's badge, giving the name and address of the owner, Viventius—*Tene me ne fugia(m) et revoca me ad dom(i)nu(m) meu(m) Viventium in ar(e)a Callisti*. 'Hold me, lest I escape, and take me back to my master Viventius in the area of Callistus.'

Near the ticket are a scourge, with bronze beads on the lashes ; a scourge handle, and a pair of fetters. See also a curious statuette of a dwarf slave, suffering the punishment of the *cangue*.

The case also contains objects connected with **money and currency** :—



A part of a hoard of Athenian silver coins (fifth-fourth centuries B.C.), from Naucratis in Egypt; remains of a wooden box with imperial bronze coins from Pompeii (79 A.D.); a hoard of bronze coins (fourth and early fifth centuries A.D.), found in an earthenware pot in the Fayum (Egypt).

Examples (in electrotype) of the chief Greek and Roman currencies.

Folding implement of bone or ivory, supposed to be used for testing coins; also a collection of terracotta moulds for casting counterfeit coins. One piece shows the method of filling the moulds in series.

The remaining half of the Table-case **K** (and the two pedestals adjoining) contain illustrations of **Greek drama**. The painted vases are :—

B 80, an early (sixth century) vase, showing in primitive form the tragic, comic and dithyrambic chori.

B 509, a vase, of about 500 B.C., with actors dressed in bird costume, and a pipe-player.

F 269. *Crater* with a wooden stage, and a contest of Ares and Hephaestus in the presence of Hera. An illustration of the later Italian comic stage, which was noted for farcical burlesques of tragic dramas, called *Phlyākes*. The subjects usually have something of a scenic setting, as here, with a built stage, and the figures wear comic masks.

F 151. Burlesque rendering of the visit of the Centaur Cheiron to Delphi.

The statuettes in terracotta and bronze are figures of actors (for the most part comic). Numerous terracotta representations of masks are also shown.

[The upright stands, numbered I.–VIII., contain a series of select electrotypes from the Greek coins in the Department of Coins and Medals (central door). For the exhibitions of this Department see the 'Guide to the Department of Coins and Medals' (6*d.*).]

## THE ITALIC ROOM.\*

The two bays on the right and left of the Bronze Room door are devoted to Italic and early Etruscan antiquities.

The term 'Italic' is applied to the products of primitive Italian culture on both sides of the Apennines. This was a branch of the European Bronze Age civilization, and in its earlier stages the influence of Greece and the East is either non-existent or

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\* For the pottery see the *Catalogue of Vases*, Vol. I., Part II. (1912), by H. B. Walters (£1). For the bronzes see the *Catalogue of Bronzes* (1899), by H. B. Walters (30s.). Copies can be borrowed for use in the room.

feeble. The Etruscan antiquities here shown are those which have a distinctive national character.

On the West or Italic side of the room :—

In Table-case A, Italian bronzes, for the most part of an early period. Two curious groups (in the Table-case and in Wall-case 7) with ploughing scenes are undoubtedly of an early date. The metal baseboards, however, on which the groups are arranged are modern, and the details of the arrangement are therefore conjectural.

Wall-case 1. Archaic pottery from a tomb at Falerii. The large caldron on the stand is decorated with four Gryphons' heads as well as with white paint. The Gryphon type was adopted from Assyria by European art long before it had acquired mythological significance among the Greeks. A large quantity of pottery, similar in character to that shown here, has been excavated in recent years at Falerii, and is now exhibited in the Papa Giulio Museum at Rome.

In the upper part of Cases 2-4 are groups of antiquities, such as brooches, amber beads, and the like, from tombs in the valley of the Ticino.

Cases 2-6 (below). Primitive Italian pottery, from early sites, such as Albano.

Cases 5-6. Early bronze work of the primitive period, including a series of perforated and engraved disks, work in twisted bronze wire, horse trappings, etc.

Case 7. Early bronze vessels. Among them, part of a very early caldron with Gryphon-head handles. Model of ploughing scenes (see above, Case A).

## THE ART OF THE ETRUSCANS.

The people who were called by the Romans *Etrusci*, or *Tusci*, by the Greeks *Tyrseni* or *Tyrrheni*, by themselves *Rasena*, and by us **Etruscans**, principally occupied the region bounded by the Apennines, the Tiber and the Gulf of Corsica. The affinities of the Etruscans in respect of race and language are still uncertain. As regards the latter, we have a large number of inscriptions, written in an alphabet slightly different from the Greek, and but little else. The inscriptions are mainly taken up with names of persons and bilingual documents are scarce. For these reasons the known vocabulary and facts of grammar are at present very incomplete, and no connection with any known language has yet been validly established.

The Etruscans made their appearance in Italy at an early period in history. Until recently the view was widely held that they must have entered Italy from the north, and have adopted and continued the Italic culture which they found in the valley of the Po. It has, however, lately been argued with force that the old tradition (recorded by Herodotus) that they were an immigrant race, coming by sea from Asia Minor, is historically accurate, and

that the Etruscans may be supposed to have arrived in the eighth century B.C., bringing with them the art of Ionia. After the foundation of Rome they are best known in connexion with that state. Their territory lay close to that of Rome, and in Rome itself they had considerable political power, though most of the population were of the Latin stock. With the fall of the monarchy the power of the Etruscan element within the state was broken. This is expressed in legend by the story of the unsuccessful march of Lars Porsenna, of Clusium, to replace the banished Tarquin on the throne. After the beginning of the fifth century the power of the Etruscans in their own territory began to decline. Their sea strength was broken by the battle of Kymè or Cumæ (474 B.C. : cf. p. 169). The struggle on land ended in the conquest of Etruria, the last great acts of which were the battles at the Vadimonian Lake, B.C. 309 and 283. Although politically extinguished, the Etruscans maintained a separate national character and art until the beginning of the empire.

In religious belief and ritual the Etruscans exercised a deep influence upon Rome ; but since their literature, such as it was, has perished, they are chiefly of interest to us in connexion with the remains of their art.

The basis of **Etruscan art** is the primitive form of culture which was defined above, under the name of 'Italic' (otherwise known as 'Villanova') culture, and which was one branch of the European Bronze Age civilization. This culture, assuming that the Etruscans reached Italy by sea, they must be supposed to have found established. On it they must have superimposed their knowledge of the Ionian art of Asia Minor. Egyptian influence made itself felt by importations of smaller objects introduced by Phœnician or other traders.

During the period of archaic Etruscan art, represented by the Polledrara Tomb (p. 173), Egyptian influence is strong and importation is frequent. Greek influences are also felt, but faintly.

To this succeeds a period of active intercourse between Etruria and Greece. The Etruscans import the wares of the Athenian potters (p. 187), and a large proportion of the best Greek vases in the Second and Third Vase Rooms was found in Etruscan tombs. In pottery they never imitated the Greek wares with any success (p. 174), but they adopted Greek motives and mythological types with zeal, and used them on their engraved gems (p. 142), jewellery (p. 132), and bronzes. In the latter branch they were particularly skilled, and their bronzes appear to have been exported freely to Greece. Though bronzes certainly known to be Etruscan have so far been seldom found on Greek soil, the poets Critias and Pherecrates (in lines preserved to us by Athenæus) testify that Etruria had the pre-eminence in all bronzes for domestic use. On the other hand, many bronzes, though found in Etruria, are either of Greek origin, or are so profoundly influenced by Greek art that they are hardly distinguishable from Greek products. The bronzes of this

class, which were formerly exhibited in the Etruscan Room, have now been transferred to the Bronze Room.

It was formerly supposed that the Etruscans alone practised the characteristic engraved work on bronze, such as occurs on the mirrors and *cistae*, and though several examples of Greek work have now been found, they are still few in number compared with those of the Etruscans.

The art of Etruria and Greece proceeded on parallel lines, until Greek art reached its full ethical perfection in the fifth century B.C. Etruscan art had no such culminating point, and in the subsequent periods Etruscan art loses its interest, though it maintains an independent existence to the beginning of the empire. In the greater part of its products it adopts but vulgarises the character of later Greek art. Its outlines become loose, its execution careless, and its spirit gross. Some of the engraved work on metal can alone be excepted from this condemnation. It seems probable also that the Roman art of portraiture, with its strong individualising power, was acquired from the Etruscans.

**Cases 8-12.** Archaic paintings on panels of terracotta, which appear to have lined a part of the walls of a tomb. The subjects include two Sphinxes, which probably flanked the doorway, and a procession of figures busied with funeral ceremonies. They carry a standard, perhaps that of the deceased person, a wreath, and various vases. The figure on the right seems to be unfastening a long metal girdle. These panels were obtained from Cervetri (Caere), and are probably to be dated about 600 B.C.

Below is a series of small Etruscan sarcophagi in limestone and terracotta.

**Case B.** The principal group of antiquities of the early Etruscan period is that from the **Polledrara Tomb** (otherwise known as the Grotta d'Iside or Grotto of Isis), which was excavated at a place called La Polledrara, near Vulci, in 1840.

The date of this tomb can be determined as not earlier than the reign of the Egyptian King Psammetichos I. (666-612 B.C.), whose cartouche appears on one of the porcelain scarabs that were found. On the other hand, everything points to the high antiquity of the tomb, which may therefore be placed about the end of the reign of Psammetichos (612 B.C.). The contents of the tomb are partly imported and partly of local manufacture. Among the former are the carved ostrich eggs, the ivory spoon, the porcelain scarabs and flasks with hieroglyphic inscriptions of new-year greeting.

The intermediary agents between Egypt and Etruria might be Phoenicians, but the fact that Greek letters occur on some of the ostrich eggs suggests the Greek colonists settled at Naucratis, in the Nile Delta. A further confirmation of this fact has been sought in the character of the painted pottery, which has been attributed to Naucratis, but the suggestion has not been accepted without controversy.

The principal vase is a pitcher (*hydria*) in black ware, with designs in red, blue, and white. The colours, however, are now

so faint that the subject can only be made out by prolonged examination. In the upper tier the principal subject is Theseus slaying the Minotaur, and Ariadne with the clue of thread. Centaurs, chariots, etc., are added to complete the band. In the lower tier Theseus and Ariadne lead the dance of rescued Athenian youths and maidens.

The bronze work is probably of local manufacture. It is for the most part made of thin beaten plates riveted together, and it is plain that most of the utensils could never have been used except for show at funeral ceremonies and as furniture for the dead, so thin and slight is the bronze.

Among the bronze objects may be noticed a three-quarter length female bust (434), in which the metal is beaten up in plates, which are then riveted together in a manner characteristic of the oldest bronze works. About the lower part are two tiers of friezes of Oriental animals and chariots, perhaps in imitation of an embroidered skirt.

The exceedingly archaic female figure holding a bird is said to be carved in the limestone of the Polledrara district, and is also, therefore, a local work. Elaborate patterns are painted on the edges of the garments.

From this tomb, too, comes the diadem in thin gold leaf, ornamented with lions and winged monsters. The figures carved in alabaster, and the seated figures in terracotta, are consistent in style with the date assigned to the tomb.

Cases 13-24. Further examples of Etruscan art. The middle and (in part) the lower shelves contain examples of Etruscan painted vases, strictly so-called.

Cases 13, 14. Imitations of Greek black-figure vases (such as are seen in the Second Vase Room). The figures are rough and coarse, on a pale ground, and show no skill in the drawing or incised lines. The effect is almost that of a caricature.

Cases 15, 16. Imitations of the later class of Greek red-figure vases, such as are shown in the Third and Fourth Vase Rooms. On the crater F 480, with the subjects of Ajax falling on his sword and Actaeon attacked by his hounds, the names of the two heroes are inscribed in Etruscan.

Cases 13-17 (below). Etruscan terracotta chests and sarcophagi, of about the second century B.C. The smaller terracotta chests are cast from moulds and roughly coloured, the names of the deceased being occasionally added. Certain favourite subjects, such as the combat of Eteocles and Polyneikes before Thebes, and a group formerly interpreted as Echetlos fighting with his plough at Marathon, are repeated with great frequency.

Case 18. Etruscan sepulchral chair. A series of archaic bronze plates, with incised designs of geometric patterns and animals, has been reconstructed to form a chair for the support of a cinerary urn of human form. There is conclusive evidence for this practice (cf. *Museo Italiano*, I. pl. 9, figs. 7-10), but the urn now placed in the chair for illustration has no connexion with it.

Cases 13-17 (upper shelf) and Cases 18-23. Etruscan black pottery, of the kind known to archaeologists as 'Bucchero nero' (Italian, *bucchero*, a vessel of fine clay). Where patterns are present they are partly incised lines, partly moulded reliefs, and partly reliefs impressed upon the soft clay by rolling along it an engraved cylinder.

Case 24. A larger limestone sepulchral urn, in the form of a draped human figure with a movable head.

The two circular Cases C, D contain a part of the Etruscan bronzes, especially examples of the *cistae*, or caskets, with incised designs. Most of the examples of this class are shown in the Bronze Room (p. 180).

Case C. 640. *Cista*. On the body are: (1) Bellerophon leading Pegasus by a halter and conversing with Sthenoboea (or, according to Homer, Anteia), the wife of Bellerophon's host, Proetos. The mission of Bellerophon to Lycia, and his quest of the Chimaera, were the result of the guilty passion of Sthenoboea; (2) Paris (?) and Victory about to make a libation; (3) Menelaos and Helen (?). On the cover are Nereids riding on sea-monsters.

745. A *cista*, engraved with an obscure subject, of which no convincing interpretation has yet been proposed. It has been suggested that the scene is perhaps a travesty of the **Judgment of Paris**. The figures which readily fit in with this interpretation are those of the three goddesses and Eros. The nude figure with apples would be Hermes, the grotesque figure with Satyr's ears Paris, and the nude female figure with the sword Eris (Strife). The subject is also explained as the race of Atalanta and Meilanion, in which Meilanion won by means of the stratagem of throwing down the golden apple of Aphroditè.

741. An oval *cista*. Round the body is a battle scene. The frieze has at some time been cut down to half its proper height. The scene on the lid, which has been thought to represent the meeting of Aeneas, Latinus and Lavinia, after the death of Turnus, a supposed continuation of the narrative as told in the *Aeneid*, is probably modern.

In the lower part of the case is a brazier, with remains of charcoal, firetongs and rakes, from Canino.

Case D. 638. *Cista*. Round the body is engraved a frieze, representing the sacrifice of Trojan captives at the funeral pyre of Patroclus. On the cover are engraved three Nereids, riding on marine monsters, and carrying the armour of Achilles. The whole is surmounted by a group in the round of a Satyr and a Maenad. This *cista* is remarkable for the masterly drawing of the figures in the frieze and the interest of the subject, the grim character of which is well suited to Etruscan taste.

746. *Cista* engraved with designs: (1) Combat of Paris and Menelaos, Aphroditè intervening between them. (2) Combat of Greeks with Amazons, as allies of the Trojans. Achilles stands over the body of the Amazon Penthesilea, while Thersites advances

to insult the body, an outrage in return for which he was slain by Achilles.

The whole of the contents of the lower part of this case are said to have been found together at Praeneste in 1786 in a crypt near the Temple of Fortune. The *cista* (No. 743) has two subjects connected with Neoptolemos, son of Achilles. (1) Preparations for the sacrifice of Polyxena (?) A nude maiden is held by one of a group of three heroes. (2) Neoptolemos slain by Orestes at the altar at Delphi, in the presence of the three Delphic deities—Apollo, Artemis and Leto.

## THE BRONZE ROOM.\*

### SUBJECT:—GREEK, ETRUSCAN AND ROMAN BRONZES.

The bronzes exhibited in this room (and in the Italic Room and Room of Greek and Roman Life) are in part derived from tombs, in which, like the pottery and gold ornaments, they had been buried as appurtenances of the dead. In part they are relics of the religious and ordinary life of the Greeks and Romans, found wherever by chance it might happen that they had been hidden and preserved. Those that have been obtained from tombs are usually in the form of armour, weapons, vases, mirrors, with or without cases, *cistae* (caskets), and personal ornaments, such as *fibulae* (brooches) and armlets. It is noticeable that the bronze of some of the vases is so thin that they can do little more than stand and support their own weight (cf. above, p. 174). They must have been produced expressly for purposes connected with the tomb.

The Greek temples were rich museums of bronze work, whether in the form of statues on a large scale or of small votive offerings and inscribed tablets. Large deposits of the kind were found, for example, at Olympia and on the Athenian Acropolis. For the most part we only have the record of the bronze dedications in the temples, since the metal was too valuable to be neglected, and the temple treasures were only spared if they were buried. Three votive helmets, however, originally dedicated in temples, are now in the Museum collection (pp. 153, 169), and some of the inscribed tablets were originally intended to form a part of a temple's archives.

The original statues made by the great Greek sculptors were

\* Described in the *Catalogue of Bronzes* (1899), by H. B. Walters (90s.). A copy can be borrowed for use in the room. See also A. S. Murray's *Greek Bronzes*, London (Seeley), 1898.

in many cases in bronze, but, for the reason just mentioned, the value attached to the metal in the dark ages, the surviving examples of fine sculpture in bronze are rare. The Museum possesses a few fine fragments from very various localities, but no complete life-size bronze statue of the first rank.

A considerable part of the collection in this room consists of small **statuettes**. Some of these are made to perform a decorative purpose, as the handles of mirrors and dishes, while others stand as ornaments on candelabra. The free-standing statuettes, performing no such office, are comparatively rare from Greece. From Rome and the Roman Empire they abound, having been much used in Roman houses to place in small domestic shrines (*lararia*).

The **vases**, **lamps** and other domestic objects, which are numerous represented, are interesting as illustrations of the fine sense of decoration and form which enabled the ancients to impress on many objects (*e.g.* a vase handle) the shapes which they have retained to the present day.

Work in bronze **relief** was actively practised in Greece, as also in Etruria, before and during the fifth century B.C. The best examples, however, of Greek reliefs (in which the Museum is particularly rich) belong to the beginning of the fourth century B.C., and consist of mirror-cases and pieces of armour, portions of metal vases, etc. These reliefs, which are sometimes cast from moulds, but more often beaten up from the back (*repoussé*), reach a high degree of perfection (see below).

As we have seen, the Etruscans practised largely the use of an **incised line** on bronze for their mirrors and caskets. Examples of similar line engravings on Greek works of the fine period are comparatively rare, although the Greeks used the incised line to a large extent on their pottery, and in the earlier periods of bronze work. Thus large numbers of early incised bronzes have been found on the Athenian Acropolis, at Olympia, and at Dodona; but subsequently the art does not appear to have been practised, and few examples survive such as the mirror, No. 289, in Case E. So far as is known, the Greeks did not use bronze *cistae*.

Circular Case 1. 558. Caldron, or lebes. On the cover is an archaic female figure; on the rim are four youths performing exercises on horseback, alternating with figures of Sirens. On the body is an incised lotus pattern.

587. A tripod support for a caldron, richly decorated with subjects in relief. From Vulci.

**Pedestal 2.** Select Greek **statuettes**, mostly of the archaic period. They illustrate admirably the careful and refined precision of artists working in the archaic manner.

The following are specially worthy of notice:—

188. A figure of Eileithyia (the goddess who helped women in childbirth), or perhaps of Aphroditè. An inscription incised on it tells that it was a votive offering to Eleuthia (Eileithyia), made by a woman, one Aristomachè.



192. Female statuette, very daintily worked, inlaid with silver, and with small diamonds in the pupils of the eyes.

Table-case **A**. Above the case are a set of **bronze cups**, of refined outline, from Galaxidi, the port of Delphi.

At one end of the case, see some interesting reliefs in silver and silver-gilt, which were part of the adornment of a chariot found at Perugia in 1812. The remainder of the extant reliefs is at Perugia and Munich. One of the reliefs is of a decorative character, with a seated Gryphon, and two lions attacking a boar. The other appears to represent a racing scene, with two horsemen riding over a fallen competitor. The details have been carefully expressed with gilding, or finely incised lines.

The remainder of the case contains select bronzes. Some are cast solid, and finished with a tool on the surface, but the majority



Fig. 75.—The Bronzes of Siris. (After Broendsted.)

are **reliefs**, produced by the process of *repoussé*-work. The thin plate of bronze is bedded with its face on a yielding material, such as pitch, and is then beaten out from the back with suitable punches. The front of the plate is then cleared, while the back in turn is supported, and the work is finished by punching, chiselling or engraving the face.

285. The **Bronzes of Siris** are famous examples of the process just described. They are two groups in high relief which were originally attached to a cuirass, and served as enriched shoulder-bands. In fig. 75 they are shown, for the sake of illustration, in connexion with the back plate of a cuirass formerly in the Dodwell collection. The lions' heads probably held rings, which would be tied to the plate below. Each group represents a Greek victorious over an Amazon, whom he drags by the hair. The

details are varied throughout, but the lines of the groups are symmetrical in relation to the central line of the cuirass. These bronzes are said to have been found near the River Siris, in Magna Graecia, whence their name. They were purchased by public subscription, organised by the Society of Dilettanti, and presented to the British Museum, in 1833.

286. Youthful heroic figure, seated. This relief, which is cast nearly solid, was riveted to some surface. The figure is in excellent preservation, and very finely treated. It has been assigned to the time of Lysippos, that is, the second half of the fourth century B.C.

311. Relief, with Dionysos and Ariadnè standing. They wear thin transparent draperies, expressed with extraordinary skill, in *repoussé*-work. This relief, which was found in the island of Chalkè, near Rhodes, was originally affixed to the base of the handle of a pitcher. Other portions of the same vase, and also complete examples of the same kind, are shown in Case 8.

A relief on a mirror-case: Victory driving a two-horse chariot, shown in bold perspective.

On the opposite side of the case are other examples of bronze reliefs, etc.

310. Relief, derived, like No. 311, from a vase, with Boreas carrying off the Athenian maiden, Oreithyia. The story is discussed by Socrates at the beginning of Plato's *Phaedrus*. Found in a tomb in Calymnos.

308. A choice relief, with a figure of Eros playing with a goose. From Naples.

[For a further series of fine *repoussé* and incised reliefs see also Table-case E.]

The large Case B contains select bronzes of a larger size, all of which are deserving of study.

447. An archaic female figure, perhaps Aphroditè, made of bronze cast upon an iron core. The swelling of the iron has split one side of the bronze. The forearms were separately cast, and are riveted on. Fine patterns are incised on the drapery. An excellent example of primitive casting where no attempt is made to economise weight and material. From Sessa, on the Volturno.

679. An Etruscan statuette of a male figure, from the Lake of Falterona.

A remarkable equestrian figure of an early date. From Gruementum in Lucania. Previously in the Forman collection.

265. Right leg of a colossal male figure wearing a greave. This splendid fragment, which was found in that part of Southern Italy called Magna Graecia, belongs to the middle of the fifth century B.C. The archaic head of the Gorgon on the greave illustrates the survival of an archaic type, when it performs a purely decorative office. The pose of the original figure is uncertain. Sir E. Poynter, after comparing the fragment with the nude model, has argued that the right leg was advanced, but only supported a part of the weight

of the body, as in a figure running, with both feet touching the ground.

284. Silenus, carrying a basket. The whole forms a base for a candelabrum, which sprang from the calyx of leaves above the basket. From Aegion in Achaia.

282. Aphroditè, lifting her left foot, and bending over as if to unloose her sandal, which, however, is not represented. This figure is of the type known as Aphroditè Euploia, Aphroditè who grants good passages to sailors. In the complete composition she usually supports herself with a steering paddle, under her left hand.

848. Seated philosopher, in an attitude of thoughtful repose. Said to have been found in dredging the harbour at Brindisi.

1327. Dionysos (or Bacchus) as a young boy, ivy-wreathed. From Pompeii. Bequeathed by Sir William Temple.

826. Figure of a boy playing at the Italian game of *Morra*. In this game the players simultaneously throw out their hands, with some of the fingers extended, and guess the total number of fingers exhibited by the two players together. In this case the boy is about to throw forward his left hand with the thumb and two fingers extended. From Foggia.

2513. A fine lamp, with four nozzles, in the form of lions and Satyric heads. From the Roman Baths of Paris.

Table-case **C**. Etruscan **mirrors**. On one side the surface of the metal was highly polished, but it is rare for the mirrors to retain any reflecting power to-day. On the other side was an incised design, in many instances representing subjects derived from Greek art, mythology and legend, but usually accompanied by Etruscan inscriptions, giving in Etruscan form the names of the persons represented. The mirrors are sometimes circular disks, enclosed in mirror-cases, of which there are several examples (compare the figure of Seianti in the Terracotta Room), and sometimes they have long handles. These may be either completely finished in bronze, or may have been inserted in handles of wood or bone, now for the most part lost.

The older examples (speaking generally) are exhibited in Case C, nearest the door of the room, and the later in Case C, nearest the middle of the room. Those that belong to the archaic period are comparatively few. The greater part may be assigned to the fourth and latter half of the fifth centuries B.C. In the older examples the drawing is more careful and restrained, the field is more completely filled, and the inscriptions are more numerous than in the later mirrors, where the drawings are slighter and freer.

Above this case are examples of mirror handles; also select vases, inlaid with silver, niello, etc. A mirror, mounted on a wooden back, and bronze stand, and bordered with bronze peacocks and grapes in pierced work, was found in Bulgaria. It appears to belong to the late Roman Empire, or early Byzantine period.

Pedestal **3**. Select bronzes. 666. A gracefully composed figure

of a woman seated in a chair, forming the base of a candelabrum. From Chiusi, and once in the collection of Samuel Rogers.

665. A large and decorative strigil (scraper) from Praeneste. The handle is in the form of a nude figure of Aphrodite, herself using the strigil.

With these is a statuette of a young negro, presented by W. C. Alexander, Esq., through the National Art-Collections Fund. The surface is in an exquisite state of preservation. Found near Perugia.

Circular Case 4. 650. Bronze bucket (or *situla*), richly decorated in relief. Beneath each handle is a Genius of Death (probably analogous to the so-called 'Harpies' of the Harpy Tomb) holding up a nude youth with either hand. Above each foot is a relief of Heracles wrestling with the Nemean lion. The principal bands of palmette patterns round the body of the vase are, by way of exception, in raised relief, and not incised. From Offida (Picenum).

639. *Cista*. On the cover are four Nereids riding on sea-monsters, finely engraved. The handle is in the form of a group of wrestlers.

744. *Cista*. The principal subject, which can only be distinguished with difficulty, represents the return of Persephonè from Hades.

Circular Case 5. 557. A finely-designed two-handled vase (*amphora*) from the Pourtalès collection. The nude male figures supporting two animals, which in an erect position are a favourite device as a mirror stand (as in Case 36), are here strongly recurved to make vase handles, the anatomy being modified throughout on account of the strained position. Below each is a delicately-composed Siren upon a palmette.

637. Circular casket (or *cista*) from Praeneste, the source from which nearly all objects of this class have been obtained. On the cover are groups of combatants incised. The scene seems to be a serious combat, though the fantastic attitudes of the figures are more suited to a dance.

Pedestal 6. Select bronze **mirrors**. These examples are designed to stand on the toilet table, and the reflecting surface of the mirror is supported by a statuette or group, either in the round or in relief.

Table-case D. Examples of bronze decoration in relief.

A considerable series of bronze plates with impressed reliefs, having archaic designs of chariots, lions, Sphinxes, Gryphons and other fantastic animals has been tentatively restored as part of a chest of wood, decorated with bands of bronze. From a tomb at Eleutherae. Above, and in the case, are examples of the decorative treatment of vase handles, and objects of the same class. Near the gangway are two large fibulae of the Greek geometric period with incised designs.

Pedestal 7. 847. Male portrait head, probably of a **Greek poet**, but not certainly identified. The head was formerly called

Homer, but (since the eyes were inlaid) it has not the plain indications of blindness which mark the heads of that poet (cf. p. 107). This fine bronze was brought from Constantinople at the beginning of the seventeenth century, and once formed a part of the collection of the great Earl of Arundel.

**Pedestal 8.** 266. The head of a goddess, who has been identified, but not with certainty, as **Aphroditè**. (Plate XXI., fig. 1.) This fine example of a Greek bronze of the fourth century B.C., sculptured in a large commanding style, is said to have been found at Satala, in Armenia Minor. The eyes had been inlaid with some material imitating their natural colours, such as a vitreous paste, ivory and ebony, or gems. The head has been violently broken off from a colossal statue. A left hand holding a piece of drapery, which was found at the same time, and which may well have belonged to the statue, is also in the collection (Wall-case 14).

**Pedestal 9.** 268. Portrait head of an African. The race characteristics are vividly expressed. The eyes have been enamelled, parts of the substance still remaining in the sockets. Found at Cyrenè, on the original floor of the Temple of Apollo, and buried deep below a later mosaic pavement.

**Pedestal 10.** 269. Figure of Marsyas, drawing back in surprise. The motive is probably connected with a group by the Attic sculptor, Myron, of Athenè rejecting the flutes (which disfigured her face) in the presence of Marsyas. He picked them up, and thus incurred the curse of the goddess. From Patras, 1876.

**Pedestal 11.** 828. Bronze statue of **Apollo**, with inlaid eyes. From Zifteh, in the Egyptian Delta. This figure is the only example of a fairly complete bronze statue of this scale in the Museum collection. The feet are restored.

**Pedestal 12.** 267. Winged head from a statue of **Hypnos**, Sleep. (Plate XXI., fig. 2.) The remaining wing is said to be that of a night-hawk. The type of the complete figure is that of a youth half running and half hovering, with a poppy seed-vessel and a horn in his hands. In order to show the bronze correctly posed, it has been combined with a cast of a portion of the remainder of the figure, taken from a replica of the statue at Madrid. A cast of the complete Madrid figure is exhibited in the Gallery of Casts. The present bronze has been associated with the art of Praxiteles. Found near Perugia, but evidently a Greek and not an Etruscan work.

**Table-case E.** Mirror-cases, with designs in *repoussé* relief (cf. p. 178) on the outside of the lids. The flat inner surfaces in some instances have incised designs.

289. Mirror-case and cover. The external relief may perhaps represent Phædra declaring her unlawful love for Hippolytos. On the lower side of the cover is one of the few extant examples of a Greek design incised in the manner of the Etruscan mirrors. Aphroditè, accompanied by Eros, is playing a game of Five Stones with a squatting goat-legged Pan. There is a humorous contrast between the graceful goddess and her grotesque opponent.

292. Aphroditè and Eros in relief, from Crete. Compare the group on the Parthenon frieze (p. 39). The incised design shows Eros with bucket and pitcher, hastening to draw water.

See also a fragment of a mirror-case, with a fine design of a Greek supporting a wounded comrade on his arm, and defending him with outstretched shield from the attack of an enemy.

On the opposite side of the case :—

290. Mirror-case, with a delicately worked relief of Victory sacrificing a bull. This was a favourite subject with the Greek artists. Compare the terracotta panels mentioned above (p. 126).

1\*. Mirror-case from Elis. Here, as on the bronzes of Siris (p. 178), a Greek and Amazon are seen in combat, but in this instance (being a design for a lady's mirror, and not for a soldier's cuirass) the Amazon is the victor.

The divisions nearest to the wall of the room, on each side of the case, contain works of the same class from Etruria. Though similar in many respects to the Greek reliefs, a tendency may be noticed towards more flaccid forms and more florid treatment.

Above the case select vases with subjects in relief, etc.

At one end, No. 542 is a remarkable specimen of archaic Etruscan work in low relief. Heracles is carrying off a female figure, whose name is inscribed as Mlacuch, which may represent a Greek form Malachè, but the subject is not otherwise known. The type suggests the wrestling of Peleus and Thetis.

Immediately above is (825) a very choice statuette of Hermes, of the early Roman Empire, found in France.

Circular Case 13. 560. Caldron. In the centre of the cover is a group of a man and woman, perhaps Hades carrying off Persephonè, a minutely elaborated piece of archaic work. The male figure might be a Heracles, but if so, he has no distinguishing attribute. Four mounted Amazons drawing their bows surround the rim. Round the body is an incised frieze, with Heracles driving away the cattle of Cacus, various groups of animals, a chariot race, and wrestlers.

588. Tripod support for a caldron, decorated with subjects in relief. The three reliefs appear to represent the story of Heracles and Alceste: (1) Hermes in running attitude; (2) Thanatos (Death) carrying away Alceste; (3) Heracles in running attitude.

Pedestal 14. A remarkable bronze head of the Emperor Augustus in early manhood (Plate XXII.). The bust is in admirable preservation, the inlaid eyeballs being perfectly preserved. It was discovered in December, 1910, by Prof. John Garstang, who was carrying on excavations at Meroë (Kabushia), in the Egyptian Sudan, on behalf of the Sudan Excavation Committee of the University of Liverpool. The bronze was acquired by the British Museum, through the liberality of the Sudan Excavation Committee, in consideration of a sum of one thousand guineas contributed by the National Art-Collections Fund to the further excavations of the Committee.

We turn to the wall-cases in order round the room.

Cases 31-32. Greek and Italian bronzes of primitive style. With these are a few in which Egyptian and Oriental influences can be detected, that may be supposed to have been communicated through the Etruscans.

Cases 33-35. Greek (and especially Ionian) bronzes of an early period.

209. Figure of Apollo, with a fawn on his right hand, and once, probably, holding a bow in the left. There is strong reason for thinking that this statuette is a copy of the statue of Apollo Philesios at Branchidae (cf. p. 3) by the early artist Canachos. It closely resembles a type of figure on the late coins of Miletos, believed to be copied from the same original.

232. A fine lioness of archaic style from the Woodhouse collection. The objects in these cases illustrate the early feeling for decorative forms.

Cases 36-37. Early Etruscan bronzes, with examples of the application of sculptural designs to objects such as mirror-stands and the like, sixth to fifth centuries B.C.

Cases 38-39. Etruscan statuettes of the period of transition from the archaic to the fully-developed style. 5th-4th centuries B.C.

Cases 40, 41. Greek bronzes, from the fifth century onwards.

Cases 42-49. Bronzes of a larger size (of various periods).

Cases 42-45. Earlier works, for the most part of Etruscan origin. With them 554, a circular *cista* with an admirable piece of



Fig. 76.—Frieze of Gorgons.

archaic decoration, namely, a frieze of running Gorgons, repeated indefinitely by impressions from a single mould (fig. 76).

Cases 46-47. Later works.

Cases 48-49. A collection of bronze **statuettes** forming a part of finds made at **Paramythia**, in Epirus.

**Paramythia** is about 15 miles from the ancient **Dodona**, and the same distance from the coast opposite to **Corfu**. The bronzes were discovered in 1792 and 1796. The greater part were rescued from the hands of a copper-smith at **Jannina**, who had bought them for old metal, and were taken to **Russia**, where some of them have remained. The greater number of those here exhibited were acquired by Mr. **Payne Knight**. Two especially fine additions

to the group have been made at a recent date, derived from the collection of Mr. Hawkins. The relief of Aphrodite and Anchises was purchased, in part by the aid of private subscriptions, and of a contribution from the National Art-Collections Fund. The statuette of the seated Hermes was a gift from Mrs. Hawkins.

The whole group is approximately of one and the same period, such inequalities as appear being due to the different hands, and is probably to be assigned to the close of the fourth century B.C. Specially noteworthy are 274, Poseidon, and 275, Zeus; also the relief of Aphrodite and Anchises (?) and the seated Hermes. The two latter pieces were restored by Flaxman.

Cases 50-51. Later Etruscan bronzes.

Case 52. Roman subjects. Statuettes of Lares and the like.

Case 53. In part, Gallo-Roman bronzes, found in Gaul.

Cases 54-60, 1-9 are intended to illustrate the application of Greek design, in the decoration of objects of daily life, such as vases and the like.

Cases 54-60. Candelabra and lamps. Many of the Candelabra are surmounted by Etruscan statuettes of an early period and of considerable interest.

Case 56 (lower part). For the most part unclassified or semi-barbarous works from outlying regions, such as Syria, Sardinia, and Spain.

Cases 1-9. Decorated vases, vase-handles, etc., of all periods.

Cases 10-11. Figures of animals, dwarfs, actors, etc.

Cases 12-19 contain bronzes of a considerable size. Among them are:—

1328. A figure of Dionysos, youthful and somewhat effeminate. The eyes have been inlaid with silver. From Porto Trajano. (The right leg and left foot are restored.)

987. Apollo. It has been conjectured that he is here represented at the moment when he orders the flaying of Marsyas.

827. Hercules, standing beside the tree of the Hesperides, with three of the golden apples in his hand. The slain serpent is twined about the tree. Found at Byblus, in Syria, in 1775.

1326. Young Dionysos, from the Payne Knight collection.

Cases 18-19. Bronze busts, of a large size.

Cases 20-30 contain select statuettes illustrating the mythological types of the chief ancient deities.

Case 20. Zeus (or Jupiter) with eagle and thunderbolt, and the kindred form of Zeus Serapis.

(In the lower row) Poseidon (Neptune), and River gods, etc.

Case 21. Apollo; Artemis (Diana); Lunus, Mithras, Atys; Muses; Hephaestos (Vulcan).

Case 22. Athenè (Minerva), with helmet, spear, goat-skin aegis, and the Gorgon's mask.

(In the lower row) Ares (Mars).

Case 23. Aphrodite (Venus).

Cases 24-25. Eros (or Cupid); Hermes with cap, wings,



herald's staff (or caduceus), and sometimes with his later attributes of the purse and the cock.

Case 26. Heracles (Hercules), young, beardless or bearded.

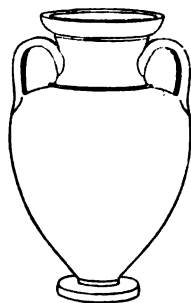
Cases 27-28. Dionysos (Bacchus) and his train of Silenus, the Satyrs and the Maenads.

Case 29. The Egyptian deities Isis and Harpocrates.

Case 30. Fortune, Victory, the Gorgon Medusa, etc.

## INTRODUCTION TO THE VASE ROOMS.

A collection of Greek vases is apt to be somewhat unattractive at the first sight. In vases of the earlier periods the grotesque details and methods are more readily perceived than the interest which attaches to all primitive and archaic work in which the craftsman, by slow degrees, becomes master of his art. The meaning of the subjects is often unfamiliar ; moreover, the language employed by the vase painters is so terse, the economy of subordinate details, independent of the figures, is so strict, that some acquaintance with vases is necessary to enable us to accept the conventions employed—



a



b

Fig 77.—Amphorae.

such as a column for a building, a branch for an outdoor scene, a line of dots for broken ground.

The points of interest, however, in connexion with a collection of vases are many. They show the progress of art at times and places for which other records are scanty or non-existent. At the best period they have an unequalled purity and simplicity of drawing, combined with extraordinary grace of form. The mythological scenes and the scenes from life are equally interesting, especially when studied in connexion with ancient literature. Sometimes they serve to illustrate and supplement the written

story, while at other times they show curious discrepancies between the literary and artistic traditions. Not infrequently the vases give representations of myths which in literary form are only preserved to us by the allusions of late writers.

The collection of ancient vases is derived from all parts of the ancient Greek world, from Italy, and to a certain extent from more outlying provinces of the Roman Empire. Thus, in the First Room, we have groups of vases representing the early civilization of Crete, and other branches of a primitive Mediterranean culture. Adjoining these are examples of the fully developed Mycenaean pottery and of the great group of geometric wares of Greece and Cyprus. In the Second and following Vase Rooms most of the vases exhibited have been found either in the course of excavations in Athens and other sites in Greece proper, or else in those islands and shores of the Mediterranean which had been taken possession of by Greek colonists in or before the sixth century B.C., and for several centuries formed the Greek-speaking world. Thus we have groups of vases from

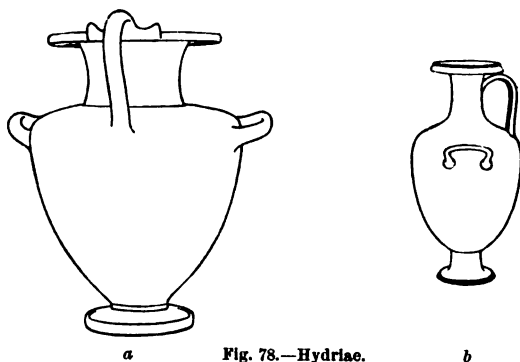


Fig. 78.—Hydriae.

Rhodes, Cyprus, Cyrenè, and Naucratis. In addition, a very large number of vases were imported from Greece, or from Greek colonies, by the Etruscans—a people whose art was deeply influenced by that of Greece in the sixth and fifth centuries B.C. From the circumstance that Etruria was the first country in which vases of this kind were discovered in striking abundance, the name **Etruscan vases** came to be wrongly attached to the whole class. The true name for them is **Greek vases**. The few that can be called strictly Etruscan have been placed together in the Italic Room (p. 174).

In later periods there was also an active manufacture of painted and decorated vases in the Greek communities of Southern Italy and Sicily.

The Greek vases have been for the most part found in tombs. According to the primitive conception they doubtless held food and drink for the spirit of the deceased. Later they were employed for ceremonial libations and offerings at the tomb, but

in a great measure they must have been regarded as part of the furniture of the tomb, without any special thought of their original significance.

Vases were also used for dedications in temples, and in some cases large deposits of fragments of pottery from such dedications have been discovered by excavators. Thus Naucratis, a Greek

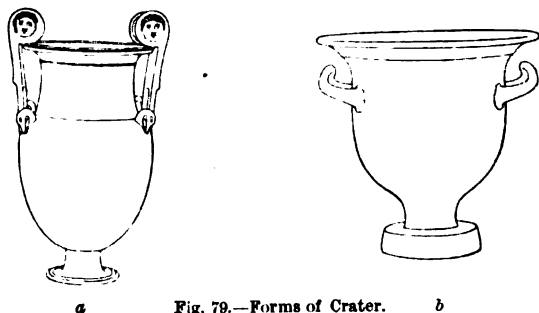


Fig. 79.—Forms of Crater.

city established in the Delta of Egypt, apparently in the seventh century B.C., has furnished a large number of fragments of pottery which were found in heaps close to the ruins of the Temples of Apollo and Aphroditè. Many of these fragments bear incised inscriptions recording the dedication of the vases of which they formed a part to those deities (see p. 208). So also excavations on

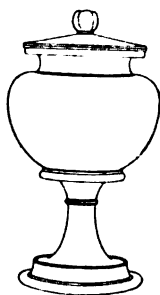


Fig. 80.—Lebes on stand.

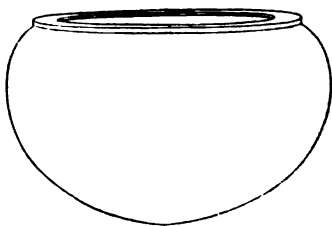


Fig. 81.—Lebes.

the Acropolis of Athens and beside the great altar at Delphi have brought to light many remains of painted vases.

There is also evidence that painted vases were used in daily life, for the banquet, and other purposes, and no doubt many vases that have been preserved to us in the tombs were originally so used. Of one group of vases, we know that they were given as prizes to the victors in the Panathenaic games (see below, p. 224).

The **shapes** of the vases vary considerably in the different periods of the art. Certain shapes that are familiar in the earliest stage disappear altogether, and are superseded by others of a more elegant form. On the whole, as the art progresses there is a

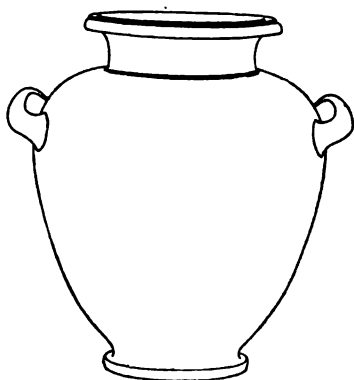


Fig. 82.—Stannos.

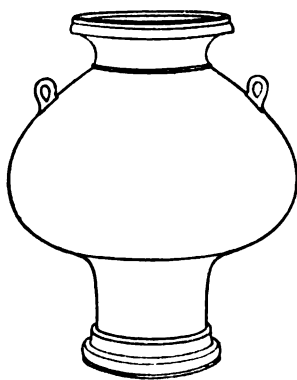


Fig. 83.—Psycter.

tendency towards vases of a larger size, and more fanciful handles. The accompanying illustrations will serve to show the principal types and their technical names. The use of the technical names is convenient, since they give a more precise idea than the cor-

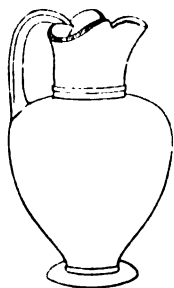


Fig. 84.—Oinochoë.

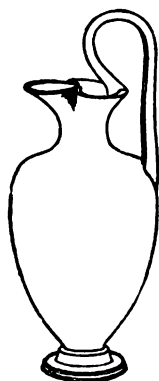


Fig. 85.—Oinochoë.

responding English words. There is considerable doubt as to how an ancient Greek would have used some of the more unusual names, but a fair uniformity of practice has been established among archaeologists.

The **Amphora** (fig. 77) is a two-handled vase for storing liquids. (a) Earlier type. (b) Late Campanian Amphora.

The **Hydria** (fig. 78) is a pitcher for carrying water (cf. p. 220), and has three handles. (a) Earlier form. (b) Later form.

The **Crater** (fig. 79) is a wide-mouthed vessel in which wine and

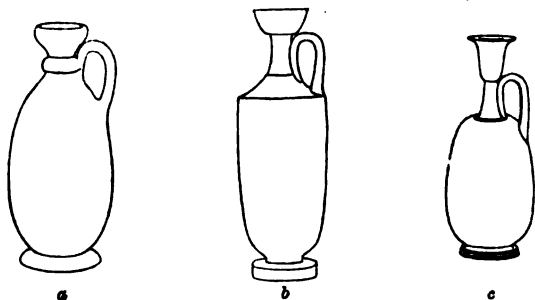


Fig. 86.—Forms of Lekythos.

water were mixed for immediate use. (a) The Crater with medallion handles (late Italian). (b) Bell-crater.

The **Lebes** (figs. 80, 81) is a bowl, often but not necessarily supported by a stand. The **Stamnos** (fig. 82) is a rather squat jar with two handles.

The **Psycter**\* or wine-cooler (fig. 83) is a peculiar and rather rare form.

Among the smaller vases the most frequent shapes are :

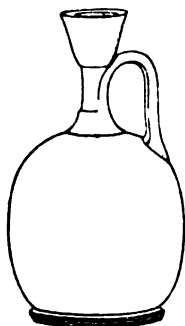


Fig. 87.—Aryballos.



Fig. 88.—Alabastron.

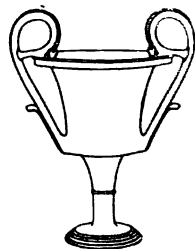


Fig. 89.—Cantharos.

\* Amphora, ἀμφορεύς = ἀμφι-φορεύς (φέρω), 'with two handles'; Hydria, ὕδρια, 'water-pot' (ὑδωρ); Crater (κρατήρ), 'mixing-vessel' (κεράννυμι); Lebes, λέβης, caldron; Stamnos, στάμνος, a standing-vessel (root στα-); Psycter, ψυκτήρ, cooling-vessel (ψύχω); Oinochoë (οἰνοχόη), wine-pourer (οἶνος, χέω); Kylix, κύλιξ (κυέω, to contain); Skyphos, σκύφος, perhaps as last; Phiale Mesomphalos, φιάλη μεσόμφαλος, a cup with central navel (μέσος, ὀμφαλός); Lekythos, Aryballos, Alabastron, Cantharos, Cotylē, words of doubtful origin.

The **Oinochoè** (figs. 84, 85), a jug for pouring wine.

The **Lekythos** (fig. 86*a-c*), a slimmer jug, with a narrow neck for pouring oil slowly. The form *c* is intermediate between the **Lekythos** and the **Aryballos**.

The **Aryballos** (fig. 87) is a small round-bellied jug, used for oil.

The **Alabastron** (fig. 88) is a long narrow vase, with small ears, for holding ointment or perfume.

The **Cantharos** (fig. 89) is a drinking cup with a tall stem and

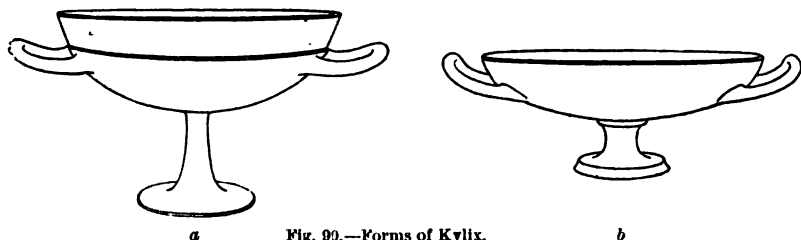


Fig. 90.—Forms of Kylix.

two high handles. The **Kylix** (fig. 90) is also a drinking cup, but wide and shallow. The **Skyphos** or **Cotylè** (fig. 91) is a deep bowl for drinking wine.

The **Phialè Mesomphalos** (fig. 92) is a shallow bowl with a central boss, used for making libations. The central boss enables the tips of the fingers to obtain a hold underneath the phialè.

The **First Vase Room** shows the beginnings of the potter's art in Crete, Cyprus, and other seats of early culture. The distinctive

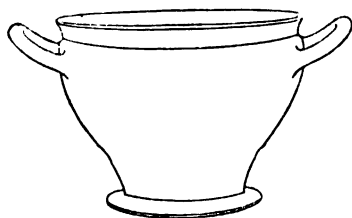


Fig. 91.—Skyphos.



Fig. 92.—Phialè Mesomphalos.

Hellenic myths and decorations are not yet developed. In the **Second Vase Room** several localities are seen separately developing styles of vase painting, Hellenic in character. Among them a single style obtains predominance in the sixth century B.C. This is the style of black figures on a red ground, which was mainly practised at Athens. About the end of the sixth century the black-figure style was in turn superseded by red figures on a dark ground. Vases in this style to the end of the fifth century, that is to say, of the finest period of Greek art, occupy the **Third Vase Room**. In the **Fourth Vase Room** we have the late and florid productions

of the Italian potters, who took up and practised the art when it had almost ceased to be one of the industries of Athens. At the end of the room a small space is devoted to the later Hellenistic and Roman wares, which succeeded Greek vase painting proper.

## THE FIRST VASE ROOM.

**SUBJECT: — GREEK POTTERY FROM PREHISTORIC TIMES TO ABOUT 600 B.C.**

Most of the vases exhibited in this room belong to that early period of Greece which is the field of archaeology rather than of authentic written history. They must in fact themselves supply the information by which their respective periods, and the relations of the various groups, are determined. While the development of Greek pottery is perfectly clear in its main outlines from the seventh century onwards, our information for the earlier periods rests mainly on excavations carried on during the last few years at Cnossos, Mycenae, Tiryns, Rhodes and elsewhere. There are still many gaps in the record, and many differences of opinion as to the interpretation of the evidence. It would be outside the scope of this guide to discuss the doubtful questions of chronology and succession of styles which a complete study of the contents of the First Vase Room would involve. It must suffice to point out the characteristic features of the various groups which compose the collection.

The general principle which has been followed in the arrangement of the room is that the **East** or **left hand** side of the room, as you enter from the Egyptian galleries, contains the Prehistoric, Cretan and Mycenaean wares. The **West** or **right hand** side of the room contains the families of Geometric pottery—and also the large sarcophagi, which are placed here on account of necessities of space.

### Cases 1-4. Prehistoric ware.

In some of the northern islands of the Greek Archipelago, in the Cyclades, in Cyprus, and especially at **Hissarlik**, the supposed site of Troy, excavated by Dr. Henry Schliemann, a class of antiquities has been found under circumstances which point to a remote age. The pottery is hand-made, and of a very primitive decoration, consisting of lines incised in rough geometric patterns (fig. 93).

In Cases 1-4 is exhibited a series of objects, chiefly from tombs in Paros and Antiparos, which illustrate this primitive period. Besides the pottery, the objects which specially mark the period are the vases and rude human figures in marble. The knives and implements are usually of obsidian; bronze and silver are sparingly employed, principally for ornamentation.

Cases 5-7 contain early Cyprus Bronze Age wares. The vases are hand-made, and decorated with rough incised patterns.

Cases 8-9. Further local wares from Cyprus of the Bronze Age. Many of the vases have raised bands attached for decoration.

Cases 10-11. Local wares from Cyprus, of the Bronze Age, painted either with white on a dark ground, or with dark lines and patterns on a white or cream-coloured ground.

Cases 12-13. Local wares from Cyprus of the Bronze Age period, with peculiar forms, and an elementary system of geometric decoration.

The remainder of this side of the First Vase Room is devoted to the **Minoan** and **Mycenaean** remains. It must be explained that the terms 'Minoan' or 'Cretan' are applied to objects found in the island of Crete itself, and belonging to the early stages of a particular culture. The term 'Mycenaean' is applied to objects of a closely allied but somewhat later culture found in other parts of the Eastern Mediterranean. The word 'Minoan' is not intended to



Fig. 93.—Hissarlik type of Ware.

convey any implication as to the historical reality of Minos, but is used as a convenient description of a whole class of objects, first and most brilliantly revealed by excavations at Knossos, the supposed seat of that legendary king. The other group mentioned above is termed 'Mycenaean' because in the same way Schliemann's excavations at Mycenae (1877) first revealed and suggested a name for the whole system of culture.

For more than twenty years after Schliemann's discoveries Mycenae was the most important known seat of this civilization. In recent years, however, the centre of interest has been moved to Crete, where the excavations of Sir Arthur Evans and others have met with striking success.



The Cretan discoveries are represented in the British Museum by (1) the casts in the Gallery of Casts (p. 98); (2) the objects exhibited in standing Cases A, B, on Pedestals 1, 2, and above the wall-cases on the East side of this room. The finest examples of Cretan art have been retained in Crete, and can only be illustrated by casts and reproductions.

Such original fragments of pottery, and other objects as are here shown, are derived from excavations at Cnossos, Zakro, Petsofà, Palaikastro, and other sites.

**Cnossos**, the reputed capital of Minos, is in the middle of the north side of Crete. It was excavated by Sir A. J. Evans from March 1900 onwards.

**Zakro**, a site on the east coast of Crete, was excavated by Mr. D. G. Hogarth and the Cretan Exploration Fund in 1901.

**Palaikastro**, a site in the middle of the east side of Crete, was excavated by Prof. R. C. Bosanquet and the British School at Athens between April 1902 and June 1905.

**Petsofà**, a hill-sanctuary to the south of Palaikastro, was excavated by Prof. J. L. Myres in 1903.

The finds are classed, according to the provisional scheme proposed by Sir A. Evans, as of the 'Early Minoan,' 'Mid-Minoan,' and 'Late Minoan' periods, each period being again subdivided into three parts. Thus, for example, M(id) M(inoan) II. is employed to denote the second division of the Mid-Minoan period. The absolute chronology of the different stages can only be stated approximately. According to the revised scheme of Sir A. J. Evans (in C. H. and H. Hawes, *Crete*, p. 18), 'Early Minoan' precedes 2200 B.C., and the subsequent periods may be dated as follows:—

Middle Minoan I.	.	.	2200–2000 B.C.
M. M. II.	.	.	2000–1850 „
M. M. III.	.	.	1850–1600 „
Late Minoan I.	.	.	1600–1500 „
L. M. II.	.	.	1500–1350 „
L. M. III.	.	.	about 1350 „

The Mycenaean style proper is regarded as beginning near the close of the Middle Minoan age, and as running parallel with the Late Minoan periods.

In the large Case A the Cretan collections are arranged in such a way that the oldest groups are furthest removed from the gangway. The first are examples of Early Minoan styles, consisting of early forms of pottery with the beginning of painted decoration. Next are wares of the style Middle Minoan I., in which polychrome decoration is introduced, and II., where it is used with increasing richness of decorative effect. Interesting examples of other Minoan objects are placed in the centre and at the end next the gangway. These include:—

(a) A cast of the 'Phaestos disk'—a clay disk on which an inscription has been impressed by separate stamps, in a hieroglyphic script not otherwise known.

(b) A cast of a bronze figure of a mourning woman, found in the Troad, which is clearly of the Cretan School.

(c) Two clay tablets, presented by Sir A. J. Evans, with inscriptions in the Cretan linear script. One of these appears to be an enumeration of certain cereals. The other deals with a calculation based on the century. — denotes 10 and | denotes 1. On the tablet the addition of — — (20) to  $\equiv \text{---} \parallel$  (72) leaves a balance of  $\parallel \parallel \parallel \parallel$  (8) to complete the century.

(d-f) Three vases of steatite, found by Italian excavators at Hagia Triada.

(d) Cast of the 'Harvester' vase, with a vividly treated scene in low relief. A company of harvesters, with pitchforks and sickles, are on the march, accompanied by music and song.

(e) Cast of the 'Chieftain' vase—a cup with a group of warriors, and two figures standing apart, of whom one appears to be a chieftain giving orders to his subordinate.

(f) Cast of the 'Boxer' vase—a large vase, with four bands of subjects. In the second are scenes of bull-fighting, while the other three have pugilistic groups.

(g) Large vase in the form of a bull's head, from the 'Small Palace' at Cnossos.

**Pedestal 1.** A large terracotta jar, from the Palace of Cnossos, with a decoration of rope-like bands. This jar was found with others on the site by Mr. Minos Calocherinos, and was presented by him in 1884. Other large terracotta vessels, such as mortuary chests, a bath, and large vessels from Palaikastro, may be seen above the wall-cases.

**Table-case B.** (North side.) Implements, terracotta fragments and other objects from Cretan sites; especially fragments of stucco, with Minoan fresco decoration from Palaikastro, and a series of primitive votive terracottas from the rock sanctuary of Petsofà.

At the further end of the case are small objects in terracotta, stone, bone and ivory, from Enkomi (see below, p. 196). Among them are certain terracotta balls, with inscriptions impressed on the clay when soft in an unknown writing, probably akin to that of Crete.

On the opposite side of the case are small antiquities found in tombs in Cyprus, and at the Mycenaean site of Ialysos in Rhodes, consisting of bronze swords, knives and spearheads, ornaments in glass: pierced for suspension, beads of cornelian, rock crystal and amber, Egyptian scarabs, and casts of several engraved gems, the originals of which are in the Gold Ornament Room. Here also are a few pieces of bronze and iron from Enkomi.

Above Table-case B are:

(1) A set of electrotypes of the principal objects found by Schliemann in the treasure of Mycenae, including the famous inlaid swords; also electrotypes of the cups found at Vaphio, with scenes of bull-hunting and bull-herding. The originals are in the Museum at Athens.

(2) Remarkable pieces of faience from Enkomi (see below).

**Pedestal 2.** Coloured reproductions of Minoan statuettes and other votive objects in glazed ware. The group consists of a snake goddess and votaries, together with decorative objects such as flying fishes, shells, and representations of rocks. See also two reliefs of a cow and goat respectively suckling their young. The whole of these objects were found by Sir Arthur Evans in a large stone cist beneath the floor of the Palace of Cnossos. It is probable that the snake goddess and other objects were part of the furniture of a shrine. (See *Annual of the British School at Athens*, ix., p. 38.)

The vases of the **Mycenaean** group are distinguished, both by their peculiar shapes and by their systems of decoration, from those which follow them. They are made on the potter's wheel and for the most part are decorated with a lustrous varnish of fine quality. The decorations are characteristic, consisting principally of groups of parallel lines, lattice-work arrangements, and systems of spirals and wave patterns. The natural objects represented are few in number,



Fig. 94.—Mycenaean Ware.

and consist of marine and vegetable forms, such as the cuttle-fish, a shell, probably the murex, and a few plant forms, all highly conventionalised. The forms are also peculiar, including a vase with a globular body, spout, and two handles, but with a closed neck (this form is commonly called the 'false-amphora'), a *kylix* on a tall stem, and other shapes which do not appear in the later pottery.

The remains of this class of pottery are found through a considerable area, especially in the eastern parts of the mainland of Greece, and in many of the southern islands, especially Cyprus and Rhodes. Examples are found as far away as Egypt and Sicily.

The large Case C (as well as part of Case B, and of Wall-cases 14–21) contains objects of the Mycenaean class, derived from the excavations at **Enkomi**, near the ancient Salamis, in Cyprus.\* For the more precious objects in gold, ivory and gems from this fruitful

\* See *Excavations in Cyprus*, by A. S. Murray and others. Folio, 1900. (£2.) *Catalogue of Vases*, Vol. I., Part II. (1912), by H. B. Walters. (£1.)

site, see above (p. 129). The collections here shown include objects in silver, bronze, iron, faience and glass, ivory, bone, pottery. *Silver objects.* These include a large silver bowl and two cups. *Bronze objects.* These include numerous weapons, utensils and tools. Among the utensils, observe a singular support for a circular vessel, of elaborate design, in twisted bronze work (fig. 95). The tools and the large bronze ingot were found in the remains of a metal foundry. While most of the deposits were of bronze, iron was also found intermixed (see the two specimens exhibited). *Iron* was found in a few instances, used in knives, pins, and small objects, but not in quantities sufficient to show that its use had become general. *Faience and glass.* Numerous pieces of faience were discovered, in part of a strongly Egyptian character (in Case B; see fig. 96,



Fig. 95.—Bronze stand for a vessel.

no. 1042) and in part naturalistic (see the human heads and the head of a horse). The glass found was not plentiful, but of a strongly Egyptian character. *Ivory and Bone.* For the principal objects in these materials, see above, pp. 127, 130. *Pottery.* The pottery, which was found in great abundance at Enkomi, is distinguished from that found at other Mycenaean sites by a greater variety of subject in the more elaborate works, and we find representations of chariot groups, cattle, birds, etc., in a singularly rough and frankly conventional style. *Terracottas.* A few primitive female figures were found, in some cases carrying a baby (cf. p. 121).

Wall-cases 14-21. Antiquities from excavations on various Mycenaean sites in Cyprus, similar in their general character to those already described.

Cases 14, 15 (upper part). Objects from Maroni (midway

between Limassol and Larnaka). (Lower part.) A group of pottery, being (with one exception) the contents of a single tomb at Enkomi (grave 83).

Cases 16–19. Objects from three Mycenaean sites in Cyprus, namely, from Klaudia, a site about six miles from Larnaka; from the Mycenaean cemetery of Curium; and from the neighbourhood of the Hala Sultan Tekké, a Mahomedan mosque of great sanctity on the Salt Lake, near Larnaka.

Cases 20, 21. Objects from Enkomi, and other sites in Cyprus.

Cases 22–29 contain Mycenaean vases, excavated by Sir Alfred Biliotti at Ialysos in Rhodes. The excavations were in part carried



Fig. 90.—Pottery and Faience from Enkomi.

on at the expense of the late Mr. Ruskin, who presented the vases and objects found with them to the Museum.

Cases 30–32 contain examples of Mycenaean pottery from various Greek sites.

After surveying the collections of the Minoan and Mycenaean periods, exhibited on the east side of the First Vase Room, we turn to the west side of the room and to the vases of the succeeding period.

Cases 33–36. Examples of pottery of the 'Dipylon' style (fig. 97). This ware was posterior to the later Mycenaean fabrics. It derives its name from the fact that many examples of it have been found near the Dipylon gate at Athens. The vases are stiff

and ungraceful in form. The decoration consists of **geometric** arrangements of straight or curved lines, and especially of variations of the maeander (or key pattern) and of the square or diamond chequer. A few animal forms, such as those of birds, horses, and at last of men, are gradually introduced in panels. Certain inscriptions which have been found on vases of this class cannot be older than the seventh century B.C., and since in two cases they were painted before the vase was fired, the Dipylon method of decoration must have continued in use to that date. The later vases are marked, on the whole, by smaller work and greater elaboration of the pattern.

Cases 37-39. Pottery from **Rhodes**, slightly different in texture from that of Athens, but presenting the same elements of



Fig. 97.—Dipylon Ware.

decoration. In Case 39 a fragment of a large vase introduces a mythical subject, namely, a Centaur of the primitive form with human forelegs.

A fine *lebes* from Thebes in the later Dipylon style is placed in Case D. On one side is a large galley with two banks of 19 and 20 rowers. A man (drawn on a quite different scale) is stepping on board at the stern to act as steersman. He either leads a woman, or clasps her wrist on departure. On the other side is a procession of two chariots and a horseman.

Cases 40-41. Miscellaneous pottery from various sites, showing later developments of the geometric style.

See also examples of early **Lydian** pottery, found in the tombs of Bin Tepé ('Thousand Mounds') near Sardes. The wave pattern which surrounds them seems directly imitated from the variegated glass vases, of which a specimen is shown here for comparison.

The imitation of glass in pottery is also shown in the compound vases (or *kernoi*), with groups of small *alabastra*, which are plainly imitated from the variegated glass bottles of the same shape. It is supposed that they were employed to hold ritual offerings.

**Case D.** Up to this point the traces of Oriental influence have been few and doubtful in the potter's work. The seventh century brought with it a more intimate **connexion with the East**, as Greek colonies established themselves on the coasts of Asia Minor, and generally around the shores of the Mediterranean. The importation of Oriental embroidery, stamped metal and engraved cylinders had the effect of changing the form, the colouring, and the character of the drawing; the figures on the vases are no longer restricted to square panels, but are arranged in **continuous friezes**, the forms of the vases being shorter and rounder. New decorative themes are introduced, such as the palmette, and the whole system of ornament gains increased richness and variety. But naturally this change had not everywhere an immediate effect; we see it earliest in islands like Rhodes and Cyprus, which were nearest the East, and in towns like Corinth, whose colonising activity was greatest: but at Athens, where a local pottery was already famous, the change was more gradual, and probably was brought about through the medium of Corinthian commerce at about the middle of the seventh century B.C. This transition state is represented in a class of vases called **Phaleron ware**, from having been first found on the road to Phaleron\* from Athens. In this group it is plain that we have a development of the Dipylon style. The same geometrical motives are continued, but they are combined with figures of animals, and smaller objects filling the empty spaces of the field, as on the early wares of Corinth.

Table-case **D** contains **Phaleron** vases (fig. 98). A notable specimen of Phaleron ware from Athens has a strongly Oriental design of two lions confronted. A good example is placed near it in Table-case **D**. It is a large *oinochoë*, with the mouth in the form of a Gryphon's head, and painted with the design of a lioness devouring a deer. This vase appears to have been found at Aegina.

Cases **37, 38 and 42, 43** (lower part). Besides the painted vases already described, this side of the room contains some examples of vases with **ornaments in relief**. The vases thus adorned are either of a black ware, varying to grey, which has been already referred to above under the name of 'Bucchero nero' (p. 175), or of a coarse, reddish ware mainly found at Rhodes.

The patterns in relief are impressed by means of a stamp or by the rolling of an engraved cylinder, like those of Assyria, which

\* The ancient Phaléron, pronounced by the modern Greeks Pháleron.

leaves a raised impression of its design, repeated over and over, in a band round the body of the vase. The examples here shown are mostly from Cameiros in Rhodes (with these must be grouped two

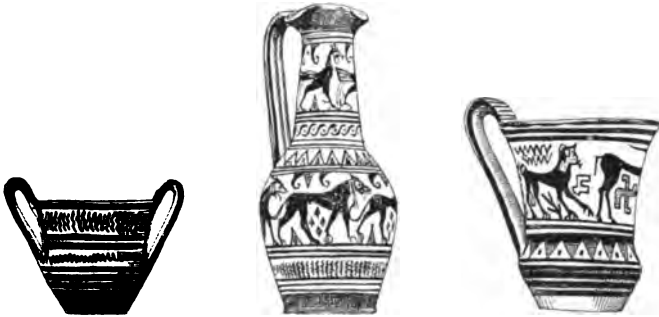


Fig. 98.—Phaleron Ware.

large vases over Wall-cases 27 and 38). The Etruscan examples have been placed in the Italic Room.

Wall-cases 44–53 contain examples of the later fabrics of Cyprus. (The earlier wares of the Bronze Age and Mycenaean period, on the other side of the room, have been described above.)

Cases 44–45. Cypriote wares of the sub-Mycenaean and transitional periods (10th–9th centuries B.C.), showing signs of transition from the Mycenaean to the subsequent 'Graeco-Phoenician' period.

Cases 46–47. Local Cypriote fabrics of the Graeco-Phoenician period. The Cypriote fabrics show a marked preference for geometric elements of decoration. As compared with the Dipylon wares they



Fig. 99.—Geometric style of Cyprus.

make more use of the spiral and concentric circles, and less use of the maeander.

Vases C 853, 854, 855 are examples of a local fabric which is



found at Amathus, with free drawing. C 855 has a quite exceptional scene of a rural picnic.

Cases 48, 49. Cypriote ware of the so-called 'ornate embroidery' style, with the field fully occupied by rosettes and other patterns, combined with figure-subjects and animals. 7th-6th centuries B.C. (Fig. 99.)

Cases 50, 51. Cypriote red ware of the 6th-5th centuries B.C. The decoration consists mainly of concentric circles, in black or white, on the rich red ground.

Cases 52, 53. Later Cypriote fabrics. These include degraded forms of geometric decoration, and a series of pitchers, which have spouts in the shape of vases held by female figures, attached in high relief.

Cases 54-57. Later variations of the geometric style, from the western area. Examples from Sardinia and South Italy. 7th-6th centuries B.C.

Cases 56-57 (lower part). A group of vases found together in an early tomb at Corfu, identified by the inscription as the tomb of one **Menecrates**, of Oeantheia. Menecrates was drowned at sea, and his tomb was erected by the people of Corcyra (Corfu), for whom he had acted as *Proxenos* (Consul, cf. p. 167).

Case 58. Degraded and late forms of geometric ornament from South Italy, of the fifth century or later.

Cases 59, 60, 61 and the two large standing cases (see also above, 48 and in Cases 62, 63) contain **terracotta Sarcophagi** of the sixth century B.C., obtained for the

most part from **Clazomenae**, a town at the entrance of the Gulf of Smyrna.

Case 59. Sarcophagus from Clazomenae. At the head is a Sphinx between two lions. The Sphinx, which apparently has two bodies and one head, is drawn according to a not uncommon conven-

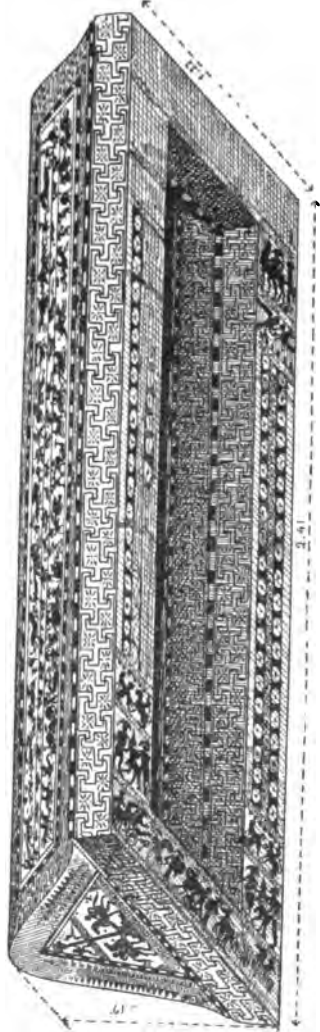


Fig. 100a.—Cover of Sarcophagus from Clazomenae.

tion in early art, whereby the artist attempts to give both sides of an object.

Case 60. Small terracotta sarcophagus from Cameiros, painted in the style of the Rhodian vases. The subjects consist of an ox between two lions, two helmeted heads, cable borders and lions.

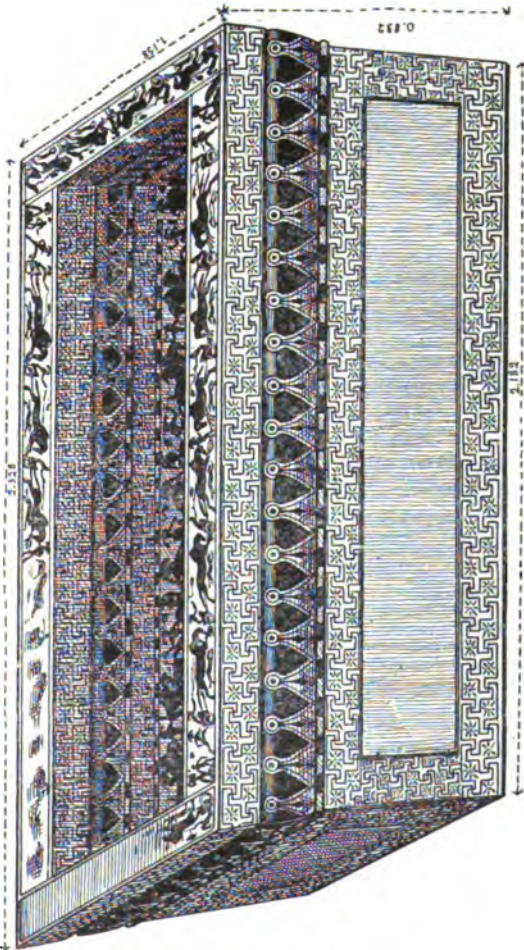


Fig. 100b.—Sarcophagus from Clazomenae.

The two standing cases contain the cover and the body of a large terracotta sarcophagus \* from Clazomenae (fig. 100, a and b).

\* Illustrated and described by A. S. Murray, *Terracotta Sarcophagi, Greek and Etruscan, in the British Museum*, 1898 (28s.).

The sarcophagus is richly adorned, both within and without, with geometric patterns and figure-subjects. On the cover are—long side (A), three friezes : (1) Odysseus and Diomedes are slaying Dolon, in the middle. On each side of the central group are three two-horse racing-chariots approaching the centre. (2) Sphinxes and Sirens. (3) Combat between Greeks on foot and mounted barbarians, probably raiding Cimmerians. Long side (B), three friezes : (1) In the middle, a combat over a fallen warrior. On each side, stationary chariots. A warrior mounting one of the chariots seems to be leading a female captive by the wrist. (2) Animals. (3) Combat of figures on foot. End (A), two horsemen and two figures on each side of a central column. End (B), two Centaurs and two Sphinxes on each side of an Ionic column. On under side of cover : two pairs of Sphinxes ; two scenes of the slaying of Dolon ; combat of chariots and footmen.

On the body of the sarcophagus are : interior, long sides, scenes of preparation for chariot races, and other sports held as funeral games. In the middle a boy playing on double pipes is significant as showing that the scene is one of games and not of war. Short sides : armed warriors, horses and dogs.

On the upper margin of the body are a series of chariot races. At each end of the long bands is a caldron on a column, presumably a prize vase. The figure beside the column may be the shade of the deceased person in whose honour the games are held.

This sarcophagus, with its long multitudinous friezes, is a characteristic example of the early art of Ionian Asia Minor. Its date is probably the middle of the sixth century B.C.

Cases 62-64. A collection of objects in glazed faience ware (sometimes incorrectly called 'porcelain'), of all periods.

Table-case E contains smaller objects, of the period of strong Oriental influence, that is, about the seventh century B.C. The objects in question consist of vases of variegated glass and alabaster ; objects in ivory and bone ; and especially of vases, statuettes, scarabs, etc., in faience. The latter have a strongly-marked Egyptian character. They reproduce Egyptian forms of decoration, Egyptian types of deities, and Egyptian hieroglyphics. These, however, are usually more or less blundered and unintelligently rendered, and the faience wares found in non-Egyptian sites are therefore for the most part imitations and not genuine Egyptian products. A faience vase (A 1184) from Cameiros, with hieroglyphic new year greetings, should be compared with the similar vases from the Polledrara tomb (p. 173).

This table-case also contains (186) a Phoenician bronze bowl, with subjects incised. In the centre is an Egyptian type of a king seizing his enemies and slaying them with a mace in the presence of the god Menthu-Ra. Round the margin is a semi-Egyptian rendering of a banquet scene. From Cyprus.

Objects of the class here represented are usually found in Mediterranean sites, to which the Phoenicians had ready access,

such as Rhodes and Cyprus, and also in Sardinia and Etruria. They were also found, however, at Naucratis in Egypt, with moulds for the manufacture of scarabs, and in part at least they may therefore be attributed to that town. The theory of a Greek source is confirmed by the faience vase in form of a dolphin, which has the name of Pythes inscribed in archaic Greek characters round the lip.

In the same table-case is a shell (*Tridacna squamosa*) ornamented with a female head, and with an incised design of winged Sphinxes, probably of Phoenician origin. This shell is from a tomb at Canino in Etruria. Beside it is a fragment of a similar shell found at Cameiros in Rhodes; other fragments found at Naucratis, on the site of the Temple of Apollo, are in the same case.

Above Table-case E are :

Two shades with select objects in glass and faience.

## THE SECOND VASE ROOM.\*

*SUBJECT:—CORINTHIAN AND OTHER EARLY WARES,  
BLACK-FIGURE VASES, ETC., OF THE  
SIXTH CENTURY B.C.*

The majority of the vases in this room belong to the **Black-figured class**, and the remainder are of an allied character. In the two subsequent rooms the majority of the vases are **Red-figured**. The meaning of this fundamental distinction is illustrated by the annexed cut (fig. 101) after a part of a vase (at Palermo) by the painter Andokides, who has combined the two styles by caprice. It is apparent that on the right side of the illustration the figure is drawn in black on the coloured ground and relieved with lines incised in the black. On the left hand the figure is left in the ground colour of the vase, while the varnish covers the background. The interior lines are drawn in the black. The two styles may be compared to a negative and positive in photography.

In the Second Vase Room we see the art of vase-painting carried on almost independently in various local potteries, all of which are after a time overpowered by the growing skill and popularity of the black-figure pottery of Athens, and only continue to exist for strictly local purposes.

The non-Attic groups occupy the Wall-cases 1-17 and 52-64 at the north end of the room (adjoining the First Vase Room), together

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\* Described in the *Catalogue of Vases*, Vol. I., Part I. (forthcoming) and Vol. II., by H. B. Walters, 1893 (24s.). A copy can be borrowed from the commissioner.

with Table-case L, while the remainder of the room is occupied by the Attic group. We deal first with the non-Attic wares.

Wall-cases 1-3. (Cf. also shade on Case L.) The so-called Proto-Corinthian vases. This group is marked by a certain amount



Fig. 101.—The black-figure and red-figure styles. (From a vase by Andokides.)

of simple geometrical ornament, combined with bands of animals, etc., and by a sparing use of the rosette and other ornaments, that are so abundant on the Corinthian fabrics.

Cases 4-11. Vases of the **Corinthian** style, chiefly obtained from Corinth and Rhodes (fig. 102). The Corinthian vases are



Fig. 102.—Corinthian Vases.

marked by profuse ornamentation, consisting of bands of real and fabulous animals, such as lions, panthers, oxen, Sphinxes, Gryphons, etc., and having rosettes, flowers, etc., sown in extraordinary abundance in every vacant space in the field. Fantastic combinations

also occur, such as winged and snake-legged monsters. Human figures and mythological subjects are comparatively rare.

The subjects are usually painted in black and purple on a yellow ground. It will be observed that the outlines and details are emphasized or defined, with **incised lines** drawn in the coloured varnish and the surface of the clay with a sharp point. This method is fully developed in the Corinthian style. It afterwards became of great importance throughout the period of the black-figure vases, and did not cease to be used until after the introduction of the red-figure style (Third Vase Room).

**Cases 12-15.** Transitional vases painted in the style called **Later Corinthian**. We have seen that the Corinthian vases are marked by a preference for animals, wild or fabulous, with flowers, rosettes, etc., filling all vacant spaces. Here in the Later Corinthian style, the rosettes and other accessories tend to disappear, and definite figure-subjects are introduced, consisting principally of scenes of combat, with occasional use of mythological subjects.

**Cases 16-17** contain Chalcidian and early Attic fabrics of a similar style. The Chalcidian group, to which B 75, 76 belong, is a small class, which is assigned to Chalcis (in Euboea), on account of the forms of the letters used in the inscriptions, but has not as yet been found on that site. It is also marked by the peculiar borders of lotus buds and flowers, and by the forms of the handles, neck, and foot, which are those of metal work, rather than of pottery.

[We cross to the opposite side of the room, and begin next the door to the First Vase Room.]

**Case L** (shade). Smaller vases, imitating the forms of objects, such as seated figures, heads, busts, birds, etc. These examples were for the most part found in Rhodes, but with them are grouped similar vases found elsewhere.

Four small *lekythi* at the end next to the gangway belong to the class of '**Proto-Corinthian**' vases described above.

The finest of these is a *lekythos* of great delicacy and beauty, presented by the late Malcolm Macmillan. The upper part of the vase is in the form of a lion's head, with open mouth. At the junction of the handle with the head is a minute Gorgon's mask. Round the body of the vase are three friezes: (1) Eighteen spearmen in combat, each with a device upon his shield; (2) Race of six horses; (3) Man and dogs hunting a hare. This *lekythos* is unrivalled for the extraordinary minuteness of its decoration.

**Case L and Wall-cases 62-64.** Vases from **Cameiros** in Rhodes, including jugs (*oinochoae*), plates (*pinakes*), and cups (*kylikes*) (fig. 103). The decoration consists partly of bands of animals and interspersed ornaments, such as those already described, and partly of mythological subjects. Among the most interesting are:—

(1.) Plate, with a Gorgon of Asiatic form. She has the pro-

truding tusks and tongue of the Greek Gorgon, but holds a swan in each hand, and these do not occur in the normal Greek type.

(2.) Combat of **Hector** and **Menelaos** over the body of the fallen Euphorbos (fig. 104). The three figures are identified by inscriptions, which are assigned to the beginning of the sixth century B.C. The form of the  $\Lambda$  is that of the Argive alphabet, but this alphabet is thought to have been used in early times in Rhodes; it is also possible that the potter copied an Argive metal relief and with the design the inscriptions in Argive letters. As regards the subject, the scene on the vase only partially corresponds with the Homeric account (*Il.* xvii. 59, etc.), in which Menelaos strips Euphorbos of his armour and then retreats on the approach of Hector. Such variations as this show how little the early artists were guided by the Homeric text in the form in which we know it.



Fig. 103.—Vases from Cameiros (Rhodes).

Cases 60–61. Vases of a style sometimes called '**Fikellura**,' after the modern name of one of the cemeteries of Cameiros in Rhodes, at which they have principally been found. Some vases of this class have been found at Daphnae in Egypt, and they have shown themselves to be abundant in Samos.

The characteristic decoration consists of large figures of birds and animals, with smaller ornaments (such as rosettes, etc.) sown about the field, and more particularly of large volutes under the handles, and a peculiar system of bands of crescents, closely consecutive.

Cases 56–59 contain fragments of pottery, obtained by excavations at **Naucratis**, and belonging for the most part to the second half of the sixth century B.C.

The pottery of Naucratis was found mostly in heaps of potsherds, consisting of the fragments of vases dedicated in the temples, and afterwards broken (to prevent desecration) and buried. Most of the fragments have dedicatory inscriptions incised upon them, such

as Σώστρατος μ' ἀνέθηκεν τῇ Ἀφροδίτῃ ('Sostratos dedicated me to Aphroditè') on the large bowl in Case 58.

As might be expected at a trading centre like Naucratis, the pottery found is of many kinds. The wares especially characteristic of the place are a group of polychrome vases, painted on a creamy white ground. In the method in which parts of the figures, especially the heads, are drawn in outline only on the white



Fig. 104.—Combat of Hector and Menelaos.

ground, there is much in common between the wares of Naucratis and those of Rhodes, described above, and a common place of manufacture has been suggested for both groups. In some of the fragments from Naucratis there is an advance upon the simple method of drawing the subject in outline. Its inner surface is carefully painted with the natural colour of the flesh, drapery, etc. (a method also attempted in the Rhodian plate of Menelaos, Hector and Euphorbos), and there is thus a nearer approach in respect of



colour to pictorial effect than is obtained by the conventions of the black-figure and red-figure styles. The result is an anticipation of the methods of the white Athenian vases (see below, p. 231).

Cases 53 (above) and 54-55. Vases and fragments excavated at *Daphnae* in Lower Egypt by Mr. Flinders Petrie. *Daphnae* was a frontier station on the road to Egypt from Syria. Its pottery indicates that it was occupied by a Greek population, perhaps identical with certain mercenaries from Asia Minor, whom we know to have occupied frontier camps in the beginning of the sixth century B.C. (Herod. ii., 154).

These vases reflect their origin in their style. The tall narrow form and parts of the decoration are Egyptian. On the other hand we have fully developed mythological subjects, such as on B 105. On the obverse, Bellerophon mounted on Pegasus; on the reverse, the Chimaera; the painting is like that on the painted sarcophagi from Asia Minor. Compare B 116<sup>1, 2</sup>, figures of mounted Amazons, with the fragments of a painted sarcophagus, in the First Vase Room, Case 63.

Cases 52-53. Vases with figures painted in black and purple, on a cream-coloured ground or slip, in an archaic manner.

One group of these vases (in the second and third shelves) is commonly known as '*Cyrenaic*,' a name applied to it because in two instances (one a vase in the Bibliothèque Nationale in Paris, with a scene of silphium-weighing, and the other here, no. B 4) the subjects appear to be connected with Cyrenè. In the vase B 4 the subject is a standing figure of a nymph Cyrenè (lost from the middle of the thighs upwards). She holds in her hands a branch of silphium (a plant which formed the principal source of wealth of Cyrenè) and a branch of pomegranate, or possibly a branch from the garden of the Hesperides, which was placed at Cyrenè. The winged and flying figures are Boreads and Harpies. It should, however, be noted that this theory of the origin of the ware has not yet been verified by excavations at Cyrenè. The vase described above, and several fragments, were found at Naucratis, where the method of polychrome painting on a white ground was much practised. The recent excavations, however, of the British School at Athens, on the site of Sparta, have yielded complete series of this ware, so that it is probable that it is of Spartan, or at any rate of Laconian origin. This does not exclude the possibility that it may have been developed afterwards at Cyrenè.

In Case 52 the vase B 59 (fig. 105) is an example of a class of vases found at Caere (Cervetri) in Etruria, but of uncertain origin—probably from Asia Minor. It is marked by the free use of red as a ground colour, and by the decoration.

#### INTRODUCTION TO THE BLACK-FIGURE VASES.

We turn to the principal contents of the Second Vase Room, namely, the Attic black-figure wares.

The general character of the **Attic black-figure vases** may be described as follows: Upon a fine smooth clay, which the Athenian potters learnt to make of a rich orange-red colour, the figures are drawn, with a dense, lustrous varnish varying in colour from black to olive-green where the firing has been insufficient, or to reddish brown where the varnish has been too thin. The internal details of the figures are drawn through the varnish with a sharp point, often handled with minute precision. In order to obtain relief from the conventional treatment of all the subject in black, all the visible flesh of the female figures was afterwards painted in white (which might again be incised) and fired at a lower heat. White was also employed for grey hair, linen garments, white horses, pieces of bright



Fig. 105. B 50.

metal and other suitable accessories. Purple was used, like the white, for accessories, but was employed in a conventional manner, to distinguish one mass from another, without much reference to the natural colour of the objects.

By such methods the artists of the black-figure pottery were able to attain a considerable height of artistic achievement. They tell their story with vivacity and directness, and with a remarkable economy of all accessories subordinate to the principal action. On the other hand much of the drawing is strictly conventional, and the whole system of figures in silhouette involves an element of grotesqueness which necessarily limits what the artists can accomplish.

The black-figure vases have in full measure the interest that attaches to all the productions of a school of art still struggling to reach maturity. On the whole, however, their interest lies more in their historical position, and in the mythology and inscriptions, than in their merit as works of art.

**Subjects.** An examination of the vases contained in this room will show that scenes taken from the epic cycles, and incidents in the Heracles and Theseus legends, are the prevailing subjects. In particular the exploits of Heracles are repeated again and again with slight variations in detail, but with a great persistency of the general type. On the other hand scenes from daily life are comparatively rare, and such as occur are almost confined to the life of athletes, the banquet, or (for women) the drawing water at the fountain. Among the few exceptions is B 226 (cf. p. 158), with a scene of olive gathering.

**Artists' signatures.** With the development of the black-figure style the potters began to sign their names on their works. The number of known vases thus signed in the black and red-figure styles is very considerable (nearly 450), and in recent years the study of the works of the several potters has been actively pursued. The inscriptions \* usually run that so-and-so ἐποίησεν made the vase or ἔγραψεν painted it. Sometimes two persons are named, of whom one 'made' and the other 'painted.' In the latter case the meaning of the inscriptions is clear. Where only ἐποίησεν is used it may, as a rule, be supposed to be a general term, including both operations. In rare cases it may mean that the potter alone, or perhaps the master of the pottery, is named. Where ἔγραψεν only is used it is only explicit as to the painting, and the artist may or may not have also made the vase on the wheel. Occasionally, but only rarely, it is stated that the same person both made and painted the vase. More rarely still, two persons are named as makers. The principal signed vases in the Museum are mentioned separately below.

**Names with Καλός.** It will be observed that a large number of vases are inscribed ὁ παῖς καλός, 'the boy is beautiful' (or καλός

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\* The following examples may serve as typical signatures :

a. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

b. Γ Ο Υ Υ Α Ν Ο Τ Ο Σ  
Ε Α Ρ Α Ψ Ε Ν

c. Ε Π Ι Κ Τ Ε Τ Ο Σ Ε Γ Ρ Α Ψ Ε Ν  
Η Ι Σ Τ Υ Λ Ο Σ Ε Π Ο Ι Ε Σ Ε Ν

(a) Νικοσθένης ἐποίησεν (rarely ἐποιεῖ).

(b) Πολύγνωτος ἔγραψεν.

(c) Ἐπίκτητος ἔγραψεν (sic), Ἰσχυλος ἐποίησεν.

alone), and less frequently in the feminine ἡ παῖς καλή or καλή. In many cases a particular name is substituted for the general formula, as Λεάγρος καλός and more than two hundred such names are known. The intention of these inscriptions has been much discussed, but primarily it is clear that they are expressions of personal admiration. It does not, however, necessarily follow that there was any near tie between the potter and the person whom he admires. In the romance of Xenophon of Ephesus, the *Ephesiaca*, he describes how the hero Habrocomes was an object of enthusiasm to the whole province of Asia, and when he was seen in a procession there was a universal cry of *Kalos Habrocomes!* Hence attempts have been made to identify some of the *kalos*-names with those of persons known to history, and thus obtain chronological data. So far, however, all such identifications are very doubtful. Another branch of the inquiry seeks to ascertain the authors of unsigned vases with a *kalos*-name, by comparing them with the signed vases on which the same name occurs. Thus, *Leagros kalos* occurs on signed works of Euphronios, and also on unsigned vases (such as E 46, E 265), which can reasonably be attributed to him. A third and more complicated branch of the study seeks to place artists in groups, based on the names used.

**Chronology.** The Athenian black-figure vases date from the beginning of the sixth century onwards. The transition to the red-figure style, at the close of that century, is discussed below (p. 225). For the late survival of the method in the Panathenaic vases, see p. 247.

The following table gives a list of the signed vases in the Second Vase Room:—

ARTIST AND VASE.	SHAPE.	SECOND VASE ROOM, CASE.	SUBJECTS, ETC.
AMASIS B 471 . . . [B 209 . . .]	Olpè . . . Amphora . . .	48 . . . 49 . . .	Perseus and Medusa. The name is not an artist's signature.]
ARCHICLES B 398 . . . B 418 . . .	Kylix . . . Kylix . . .	49 . . . 48 . . .	Palmettes. Signed 'Archeklus.' Horseman.
CHARINOS B 631 . . .	Oinochoè . . .	On C . . .	Vine-branches.
CLITIAS (?) B 601 <sub>4</sub> , s . . .	Fragments.	In drawer.	See Ergotimos.
ERGOTIMOS (?) B 601 <sub>4</sub> , s . . .	. . . . .	In drawer.	Fragments of Kylikes (from Naucratis) which appear to have parts of the names of Ergotimos, and perhaps of Clitias (p. 215).

ARTIST AND VASE.	SHAPE.	SECOND VASE ROOM, CASE.	SUBJECTS, ETC.
EUCHEIROS B 417 . .	Kylix . .	49 . . .	<i>Int.</i> Chimaera. Signed 'Eucheiros, the son of Ergotimos.'
EZEKIAS B 210 . .	Amphora .	48 . . .	(a) Achilles and Penthesilea; (b) Dionysos and Oinopion.
GAMEDES	Aryballos .	On C . .	Incised patterns.
GLAUKYTES B 400 . .	Kylix . .	48 . . .	Friezes with combats.
HERMOGENES B 412 . .	Kylix . .	On C . .	Palmettes by handles.
B 418 . .	Kylix . .	48 . . .	<i>Ext.</i> Ivy wreath.
NICOSTHENES B 295 . .	Amphora .	48 . . .	Wrestlers and Boxers.
B 296 . .	Amphora .	48 . . .	(1) Cocks and Sirens; (2) Satyrs and Maenads.
B 297 . .	Amphora .	49 . . .	(1) Sphinxes; (2) Satyrs and Maenads.
B 364 . .	Crater . .	49 . . .	(a) Gigantomachia; (b) Battle-scene.
B 368 . .	Bowl . .	On C . .	Tongue-pattern.
B 600 <sub>3</sub> . .	Kylix fragt.	In drawer.	Foot of kylix from Naucratis.
[Bt. 1893] .	Kyathos .	49 . . .	Maenads and Satyrs. [J.H.S. XVIII., pl. 17.]
PAMPHAIOS B 300 . .	Hydria . .	48 . . .	Dionysos, Satyrs, Maenads.
PASIADES B 668 . .	Alabastron .	On C . .	Maenads and Crane.
PHRYNOS B 424 . .	Kylix . .	F . . .	<i>Int.</i> Relief. Hermes and Dionysos (late). (a) Birth of Athenè; (b) Apotheosis of Heracles.
PRIAPOS (?) B 395 . .	[Kylix] . .	C . . .	Signature of [P]riapos on a fragment inserted.
SONDROS B 601 <sub>4</sub> . .	Kylikes . .	In drawer.	Fragments of four kylikes with parts of name of Sondros.
TLESON B 410 . .	Kylix . .	On C . .	(a and b) Satyrs.
B 411 . .	Kylix . .	48 . . .	Palmettes by handles.
B 420 . .	Kylix . .	49 . . .	<i>Int.</i> Siren.
B 421 . .	Kylix . .	49 . . .	<i>Int.</i> Hunter.
XENOCLES B 425 . .	Kylix . .	On C . .	<i>Int.</i> Iris; (a) Zeus Poseidon, Pluto; (b) Persephonè.

The following is a list of the names with *καλός*, occurring in the Second Vase Room, which are associated there or elsewhere with the signatures of particular artists:—

NAME AND VASE.	SHAPE.	SECOND VASE ROOM, CASE.	ARTISTS IN CONNEXION.
<b>CLITIAS</b>			
B 147 . .	Amphora .	Ped. 1 . .	Taleides.
<b>HIPPOCRITOS</b>			
B 400 . .	Kylix . .	48 . . .	Signed by Glaukytes.
<b>LEAGROS</b>			
B 325 . .	Hydria . .	39 . . .	<i>Cf.</i> p. 229.
<b>ONETORIDES</b>			
B 210 . .	Amphora .	48 . . .	Signed by Exekias.

In the above list of vase-painters the names of the early Athenian black-figure artists are Clitias and Ergotimos; Amasis, and Exekias.

**Clitias and Ergotimos**, who are famous as the joint authors of a vase in the Archaeological Museum at Florence, commonly known as the François vase, are only conjecturally read on potsherds from Naucratis.

**Amasis.** This name occurs on the amphora B 209, but is probably not a signature, being followed by unintelligible letters. B 471, with the subject of Perseus and Medusa, illustrates the formal and elaborate style of this artist.

**Exekias** is especially noted for the affected minuteness of his incised lines, and for the exquisite quality of his varnish. He is represented by the single vase B 210 (see p. 222). This vase also bears the legend *Onetorides kalos*, which is frequent on the works of this master.

The group of artists, **Archicles, Hermogenes, Tleson, Xenocles**, are commonly known as the 'Little Masters' (German, *Kleinmeister*). They are so called from the analogy between their minute drawings and those of the German 'Little Masters' who produced minute copperplate engravings in the sixteenth century.

The important artists of the close of the period are Nicosthenes and Pamphaios. **Nicosthenes** is the painter who is most amply represented by extant vases, both in general and in the British Museum. Most of his productions are in black-figure style, but vases exist with the two styles combined, or in red figure only. His work is mainly of a hasty and conventional kind. The *crater* B 364 (p. 222) is a work of unusual elaboration for this master.

**Pamphaios** was a prolific artist both in the black-figure style and in the transitional and early red-figure vases. He worked in many different manners. The *hydria* B 300 is in the careful black-figure manner, with elaborate incised lines. For the red-figure works by this artist, see below, p. 230.

Gamedes, Charinos and Pasiades stand somewhat apart. **Gamedes** was probably a Boeotian, since his two known works have been found at Tanagra. In the *aryballos* on Case C the name is incised round the body, so as to form a part of the decoration of the vase. **Charinos**, apart from the *oinochoè* B 631, here shown, is only known as the artist of vases moulded in the form of a female head.

**Pasiades** is only known for the alabastron B 668, with its admirable study of bird life.

We begin our description with the wall-cases on the east side of the room.

Cases 18–21. Athenian *amphorae*, with mythological subjects.

B 266 (Case 19), with the Satyr's mask left in the ground colour of the vase, is in effect a step towards the red-figure style of the subsequent period. Compare the Gorgon's head in the middle of B 679 (on Case C).

Cases 22, 23. Vases with black figures on a white or cream-coloured ground, but of a style more recent than those in Cases 52, 53, and belonging for the most part to the close of the black-figure period. Among them is:—

B 620. Peleus confides his son, the young Achilles, to the Centaur Cheiron, for nurture and training. Cheiron is of the archaic Centaur type, with a complete and draped human body. From Vulci.

A recently acquired *lekythos* shows an unique subject, namely, the capture of Seilenos at the fountain of Inna, for King Midas. According to the story, Seilenos was enticed to the fountain, which was made to run with wine, and there captured, and brought before Midas, to impart wisdom to the king. Presented by Edwin Barclay, Esq.

Cases 24, 25. The peculiar objects, B 597, 598, used to be called antefixal roof-tiles, though the manner of their application was by no means clear. It is now ascertained from a representation on a recently found specimen (fig. 106) that they are implements used by women spinning. They were placed on the knee, and the wool was rubbed upon them before it was put upon the distaff. The ancient names are given by the lexicographers as *epinetron*, or *onos*. Another of these instruments has lately been found in miniature belonging to a doll (Room of Greek and Roman Life, Table-case J).

These cases also contain a group of vases in which the painters have sought to overcome the disadvantages of the black-figure method by painting parts of the figures in opaque colours on a black ground, other parts being expressed by incised lines. For instance, in B 688 (a *lekythos* from Tarentum) the figure of a running Maenad is partly painted in white and orange, and partly incised, on the black ground. By this system, the result obtained

approaches that of the red-figure vases, although the methods employed are nearer to the black-figure system. At a much later time a similar method was attempted by Italian artists, as a variation from the later red-figure style. (See below, p. 251.)

Case 26. Vases (of a somewhat late style) mainly from **Boeotia**. In the two upper shelves are some curious vases in a style of coarse burlesque from the shrine of the Cabeiri (a group of daemons, associated in this instance with Dionysos) near Thebes. From the inscriptions found on other vases from this site, it is evident that for the special purpose of the local cult, this form of the black-figure style was continued at Thebes till the fourth century.

2nd shelf. Burlesque scene of Circè and Odysseus. Circè offers a cup of the magic drink, which Odysseus, however, can drink with impunity. Near her loom is a man half changed to a pig.

Cases 27-32. Miscellaneous vases of Attic manufacture. In



Fig. 106.—Woman preparing Wool.

Case 28 are inferior examples of the method of black figures on a cream ground, already seen above (Cases 22, 23).

[Before crossing the room we turn to the Standard- and Table-cases A-E.]

Standard-case **A**. Most of the vases in this case have for their principal subject one of the **Labours of Heracles**. The strangling of the Lion of Nemea is a specially favoured subject. Among the other subjects represented are: B 154, the Blinding of Polyphemos by Odysseus and two companions, who thrust the end of the pine-pole into the eye of the Cyclops.

The two-handled cup (or *cantharos*) with departure and combat scenes is painted with unusual minuteness and care. The modern fragment beside it has been removed from the body of the cup, and is an instructive example of the skill of some restorer.

Standard-case **B**. Further **Labours of Heracles** and other subjects connected with the **heroes**, e.g., the Combat of Theseus and the Minotaur. B 240. The shade of Achilles (or of Patroclus)



passing over the Greek ships. B 215. Peleus wrestling with the sea-goddess Thetis, who afterwards became his bride and the mother of Achilles. According to the legend, Thetis sought to avoid capture by successive transformations. In the early vases different moments of time are simultaneously represented, as in the present case, where we see Thetis herself and two of her changes, a panther and a lion, in a single group. The bird-like figures on each side, combined with the large eyes, have no reference to the subject; they are variations of the eye-decoration shown in Case 19. On this vase the black figures on a red ground are combined with a black on cream decoration for the neck.

Pedestal 1. B 147. The **Birth of Athenè**, from the brain of Zeus in the presence of Hephaestus, Hera, Poseidon, Apollo, Eileithyia. These deities all have their names inscribed. (The figures of Heracles and Ares, which complete the group, are mainly restored.) For a further discussion of this subject, see below.



Fig. 107.—Vase by Pasiades. B 668.

Table-case C. Drinking cups (*kylikes*). The subjects are for the most part either very small in the middle of the rim or entirely absent. Selected specimens of this group, all signed with the names of the artist or potter, are placed in the shade above. [Other examples are at the back of Cases 48, 49.] These include vases with the names of **Archicles**, **Hermogenes**, **Xenocles**, and **Tleson**, the so-called 'Little Masters' (see p. 215).

The remaining vases in this shade are also signed. They include an early Boeotian *aryballos*, with incised patterns and the name of **Gamedes**; B 631, a jug, with black vine branches on a cream ground, signed with the name of the potter, **Charinos**, and also with an inscription of most unusual length for a vase: *Ξενοδοκ[κ]η [μου δοκε]ι παῖς καλή.* ('Xenodokè, methinks, is a fair maiden.') (See p. 213.)

B 668. Small *alabastron* (fig. 107), very finely painted, with two Maenads and a crane, the latter drawn with a Japanese feeling for bird life. By **Pasiades**, an artist not otherwise known. Found at Marion in Cyprus.

The smaller shade contains B 679, a large *kylix*. Interior, four war-galleys at sea. In the middle is a Gorgon's head, which (like the mask on the vase mentioned above, Case 19, and the Gorgoneion in the *kylix* B 427 immediately below) is in effect a red-figure drawing. Exterior, a banqueting scene in black on a cream ground.

Pedestal 2. A large *crater* (B 360), with a departure of warriors on the front. On the reverse the archaic subject, not much used in the black-figure vases, of a bull attacked by two lions.

Standard-case D. *Amphorae*, with various myths relating to deities. The subjects include: Hermes leading the three goddesses (Hera, Aphroditè, and Athenè) to be judged by Paris. Paris, when

shown, sometimes awaits the procession and sometimes flies in alarm.

The **Birth of Athenè** from the brain of Zeus (B 218 ; B 244 ; fig. 108 ; compare B 147 on Pedestal 1, and B 424 on Table-case **F**). The traditional method in which the subject is represented is of



Fig. 108.—Birth of Athenè. B 244.

special interest, since some writers have thought that it may throw light on the composition of the east pediment of the Parthenon (p. 24). It can hardly be supposed, however, that in the front of her own temple Athenè would have been represented of diminutive scale in comparison with Zeus, and it is more likely that she was

a standing figure of equal dignity with her father. The principal figures beside Zeus and Athenè are the Eileithyiae, who wave their hands as if weaving spells, Hephaestus, who clave the skull of Zeus with his double axe, and Hermes (cf. the red-figure vase, fig. 120).

This case also contains six renderings of the War of the Gods against the Giants.

Standard-case **E**. A group of vases in this case, B 148 to 153, in a rather formal and affected style, with a uniform arrangement of inverted lotus buds and other decorations, have been thought to be Attic works produced under strong Ionic influence.

It will be observed that, with few exceptions, the *amphorae* and *hydriae* are divided by the central gangway into two well-marked classes: (1) In Cases 18-32 and A-E, already described, the body of the vase is red all round, and the subjects are only bordered by the palmettes and scrolls below the handles. (2) In Cases 33-64 and F-K, on the opposite side of the room, the body of the vase is covered with black varnish, with the exception of a well-defined panel, which contains the subject usually within a decorative border. The two classes must have been in a great measure contemporary, and both systems seem to be continued in the red-figure style. It is, however, in the case of the panel subjects that the direct transition from the one style to the other is most obvious. We shall see that the two styles are combined on the panel *amphora* B 193, and there is the closest resemblance in the treatment of the panel in the black-figure *hydriae* in Cases 39-51 and in the red-figure *hydriae* in Cases 3-4 in the Third Vase Room. It is therefore plain that the panel vases must have been continued until the conclusion of the black-figure style, but the inferior limit of the red-body vases is less clearly marked, since the systems of ornament under the handles of the red-figure vases have a less direct connexion with those of the black-figure *amphorae* with red body.

Cases 33-41. Miscellaneous black-figure vases. Among the subjects deserving notice are:—

B 173 (Case 36). Aeneas leaving Troy, and carrying his father Anchises.

B 503. The witch Circe standing between two of the companions of Odysseus, whom she has changed to pigs.

B 502 (Case 40) and another vase (Case 41). Odysseus bound beneath the ram approaches the Cyclops Polyphemos. Odysseus beneath the ram occurs also in B 407 (Case 44).

Cases 39-47 contain many Attic three-handled water pitchers (*hydriae*). Several of the pitchers indicate clearly the purpose for which they were intended by having scenes of maidens drawing water at a fountain for their subject. Thus in B 331 (Case 47) six maidens with their pitchers are come to the famous Athenian fountain of Callirrhoe, which is identified by the inscription, Καλ(λ)υ(ρ)οῖη κρήνη, and which is represented as a well-house, with a stream of water flowing from a lion's mask (fig. 109).

B 329 (Case 46) shows a front view of the well-house. B 335 shows a double well-house with a spout on each side.

Cases 48, 49. Select vases, of which the majority are **signed**. Among the contents of these cases are:—

Several *kylikes* of the 'Little Master' school, referred to above.

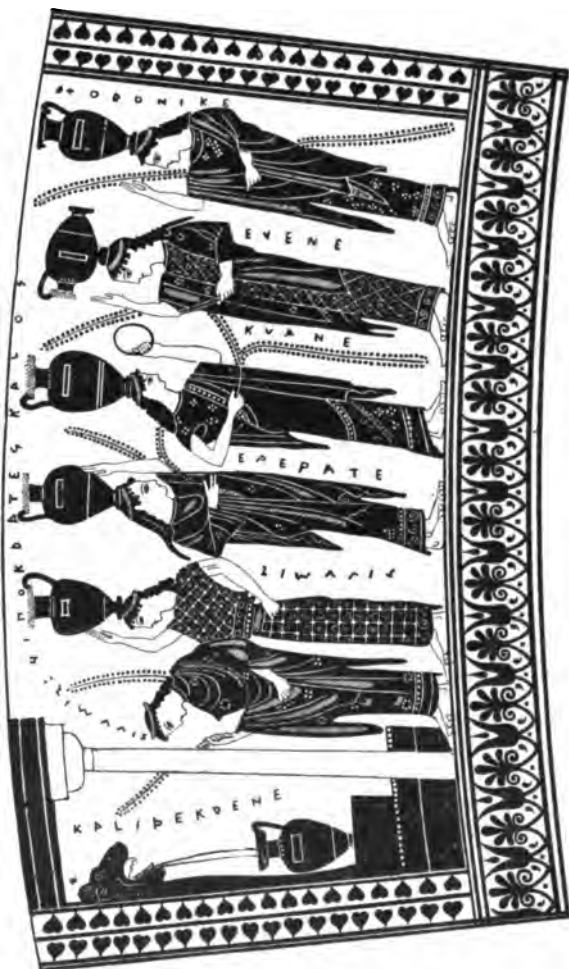


Fig. 108.—Drawing water at Callirrhoe. B 331.

These include cups with the names of **Archicles**, **Tleson**, and **Hermogenes**; also cups inscribed 'Hail and drink well' (or 'drink me') *Χαῖρε καὶ πῖνε εὖ* (or *πίου ἐμέ* B 414); and similar cups with meaningless imitation inscriptions.

B 300. *Hydria* signed by **Pamphalos** (cf. p. 215). The principal subject is Dionysos with a train of Satyrs and Maenads.

The incised lines are executed with extraordinary minuteness and care.

Two vases with the name of **Amasis**, namely, B 471, Perseus slaying Medusa, signed in full, and B 209: (a) Memnon, with attendant Ethiopians, inscribed with the name Amasis (but cf. p. 215); (b) Achilles and Penthesilea.

Five vases, of various forms, inscribed by **Nicosthenes**, a transition artist (cf. p. 215). Chief among the vases here is B 364, a large *crater*, with two friezes of combats: (a) Heracles and various deities in combat with the giants (fig. 110); (b) a battle scene, perhaps a continuation of that on the opposite side, although in this case distinctive attributes are wanting.

B 210. *Amphora* signed by **Exekias**, a characteristic example of his style (cf. p. 215): (a) Achilles slaying the Amazon queen, Penthesilea; (b) Dionysos and Oenopion ('wine-drinker'), son of Dionysos by Ariadne.

B 400. *Kylix*, signed by **Glaukytes**, with two friezes of complex and crowded combats.

Cases 50-51. Athenian pitchers (*hydriae*) continued, and other vases. On the pitchers are further scenes of water-drawing, similar to those described above, and miscellaneous mythical subjects. Noticeable among the latter is B 324 (fig. 111; Case 50), representing Achilles waiting in ambush for Troilos, who has come out from Troy with Polyxena to draw water. The story was told in the lost epic of the *Cypria*. Polyxena seems to have become aware of the danger, and makes a signal to Troilos, who is mounted. The scattered inscriptions have no meaning.

Cases 24-45 also contain, on the upper shelves, numerous vases, remarkable for the rough and hasty character of the designs. In part this roughness is due to the vases being unimportant works carelessly finished; but in part, also, the artist seems to be seeking greater freedom of expression, which could only be attained by the introduction of the red-figure method.

[We turn to the Table- and Standard-cases in the same half of the room.]

Table-case **F** contains a series of *kylikes* and plates (*pinakes*). The *kylix* B 436 has interesting views of a war-galley and a merchant ship on each side. In the shades above is a series of *kylikes*, including two fine examples from Rhodes: the one (B 379) represents on the exterior (a) Heracles escorted into the presence of



Fig. 110.—Battle of Gods and Giants. B 364.

Zeus and Hera by a procession of deities; (b) combat of warriors; in the interior is a group of Ajax seizing Cassandra at the statue of Athenè. The other *kylix* (B 380) has on the exterior (a) Perseus, Hermes and Athenè pursued by Gorgons; (b) a procession of



Fig. 111.—Achilles and Troilus. B 324.

warriors; in the interior a warrior charging. These two are a pair, and are in the Chalcidian style (see p. 207).

The *kylix* B 424 is signed by Phrynos. The subjects are the Birth of Athena (see above) and the Apotheosis of Heracles. The hero is introduced by Athena to the presence of Zeus. The second shade contains a plain black *cantharos* (cup) with the name of its owner roughly incised: 'I am (the cup) of Gorgidas.'

Standard-case **G**. Large *amphorae* with miscellaneous subjects, within panels. Among them, see B 182, athletes carrying boys on their backs to whom a seated man is about to throw a ball.

The vase B 177 has a grotesque scene of four men stung by bees. They have been identified as the four Cretans who attempted to steal the honey of the infant Zeus, but probably the scene is mere burlesque. B 426 is an Athenian *kylix* of gigantic proportions, which is unfortunately in a poor state of preservation.

Standard-case **H**. Large *amphorae*, as the last, principally with subjects relating to the **Labours of Heracles**. Among them, see B 155, Heracles attacking the monster Geryon, who is winged and triple-bodied from the waist upwards. Two of the bodies are



Fig. 112.—The Burgon Panathenaic Vase. B 130.

wounded and fallen, while Heracles seizes the third by the helmet. On the opposite side is the curious subject of Perseus receiving the gifts of the Naiads, namely, the winged sandals, the helmet, and the pouch.

Pedestal 3. An *amphora* in the style of **Andokides** (already quoted on p. 205 as a transition artist). The front, with two heroes playing draughts (by which means they passed the time at Aulis while awaiting a favourable wind for Troy), is painted in black figures on a red ground. The back, on the other hand, with Heracles wrestling with the Nemean lion, is fully red-figured.

Pedestal 4, and Standard-case **I**. A series of prize vases, won by the victors in the games at the **Panathenaic Festival** at

Athens (cf. p. 35). The type used varied little from the very early specimen (fig. 112) on Pedestal 4 (known as the Burgon Vase, having been found by Mr. T. Burgon at Athens) to the late examples described below, in the Fourth Vase Room (p. 246). The Burgon vase dates from about 560 B.C., while the late examples come down to the second half of the fourth century. On the obverse of most examples is a figure of Athenè, standing between two columns usually surmounted by cocks or owls, and an inscription: 'I am one of the prizes from Athens' (τῶν Ἀθηνῆθεν ἄθλων ἐμί. The ἐμί is usually understood). The shield of Athenè has a variety of devices such as a snake, a Pegasus, a chariot or a chariot wheel. On the reverse are subjects connected with the games, such as representations of boxing, the foot-race, leaping with weights in the hands, throwing the disk and the spear, the horse-race, the race of four-horse chariots, in which the charioteer stands in the chariot; and the race of two-horse chariots, in which the driver sits with his feet resting on a foot-board; and musical contests. Seven of the examples are the actual prizes. The remainder, of a smaller size, and with the inscription omitted, must be supposed to be contemporary imitations.

**Standard-case K.** Further examples of *amphorae*, with the **Labours of Heracles** and other subjects.

On the walls, above the cases, in this and the following Room are facsimiles of paintings from the walls of Etruscan tombs, such as those in which many of the Greek vases from Etruria have been found.

The piece of timber (Italian larch) above Cases 42, 43 is a portion of the ancient ship which is submerged in the Lake of Nemi.

## THE THIRD VASE ROOM.

### SUBJECT:—

**RED-FIGURE POTTERY OF FIFTH CENTURY B.C.;  
WHITE ATHENIAN VASES, ETC.\***

### INTRODUCTION TO THE RED-FIGURE VASES, ETC.

The vases exhibited in this room belong to the **red-figure** class, and therefore show the complete reversal of method already

\* The vases in this room are described in the *Catalogue of Vases*, Vol. III., by C. H. Smith, 1896 (26s.). A copy can be borrowed from the commissionaire. For the White Vases see also *White Athenian Vases in the British Museum*, by A. S. Murray and A. H. Smith, 1896, folio (25s.).



explained above (p. 205). The change must probably be dated towards the end of the sixth century B.C.

Until the recent excavations on the Athenian Acropolis the dates assigned were a generation later. It is now, however, ascertained that the rubbish strata formed after the Persian sack (480 B.C.) in connexion with the works of reconstruction included numerous signed fragments by the greatest masters of the red-figure style. It follows that some years, perhaps a generation, must be allowed for the introduction and development of the style. On the other hand, excavations made in the tumulus of Marathon (erected after 490 B.C.) yielded many black-figure vases, and only one red-figure fragment, thus showing that at that date the earlier style still prevailed—at any rate, for funeral usages, which are always conservative of old custom.

The design is no longer composed of a series of black silhouettes against a red or white ground, but the figures are left in the ground colour of the vase, and are thrown up by the black varnish with which all the space surrounding them is covered.

The methods followed by the painters of the red-figure vases can readily be discerned by an attentive examination of the vases. A sketch is first made with a blunt point applied to the surface of the vase and lightly marking the clay. The artist thus blocks out his figures, sometimes making repeated trials, and in the first instance drawing the draped figures as nude. A line of black varnish, about an eighth of an inch wide, is next drawn round the outside of the figures, so as to leave the figures vacant, and the interstices of the background are then filled in. (See Table-case H in the Room of Greek and Roman Life, above, p. 164.) The internal details are then drawn in fine lines of the varnish, and freehand work takes the place of the incised lines of the black-figure style. For special parts, such as the profiles, a thin black line is also drawn along the boundary of the subject in order to correct and refine the profile left by the first broad border. Occasionally some of the internal details, such as the abdominal muscles, are drawn with the varnish thinned out to a light brown, and only faintly visible. In rare cases (*e.g.* E 12, in Table-case A, fig. 113) the thinned varnish is also used as a local wash.

Among the mechanical aids used by the artist were a pair of compasses, and flexible rulers for ruling lines on the curved surfaces. Pursuing these methods, the vase painter was able to reach a higher level of achievement than had been possible in the black-figure style. The grotesque conventions of that method could now be abandoned, the drawing become more free, and the conceptions broader and more noble. It must be remembered that Greek art as a whole reached its culminating point within a few years of the change of style, and that the best red-figure vases reflect that severe and restrained feeling for beauty and simplicity which marks the end of the archaic period at Athens.

The following is a list of the signed vases in the Third Vase Room. Those of special interest are distinguished by an asterisk (\*).

ARTIST AND VASE.	SHAPE.	THIRD VASE ROOM, CASE.	SUBJECTS, ETC.
<b>BRYGOS</b>			
E 65 . . .	*Kylix . .	J . . .	<i>Int. Warrior and Woman; (a) Seileni and Iris; (b) Seileni and Hera.</i>
<b>CHACHRYLION</b>			
E 40 . . .	Kylix . .	B . . .	<i>Int. Amazon; (a) Dionysos, etc.; (b) Revel.</i>
E 41 . . .	Kylix . .	J . . .	<i>Int. Theseus and Ariadne (?) (a) Theseus and Antiope; (b) Conversation.</i>
[Bt. 1897] .	Kylix . .	11 . . .	<i>Int. Archer; (a) sacrifice; (b) youths. Fragments of signature extant?</i>
<b>DURIS</b>			
E 39 . . .	Kylix . .	D . . .	<i>Int. Athlete; (a and b) Boxers.</i>
E 48 . . .	Kylix . .	J . . .	<i>Labours of Theseus.</i>
E 49 . . .	Kylix . .	D . . .	<i>Int. Man; (a and b) Symposion.</i>
E 768 . . .	*Psycter .	On D . .	<i>Seileni.</i>
<b>EPICTETOS</b>			
E 3 . . .	*Kylix . .	A . . .	<i>Int. Youth; (a and b) Seilenos armed. 'Hischylos made me.'</i>
E 24 . . .	Kylix . .	B . . .	<i>Int. Seilenos and wine-skin.</i>
E 37 . . .	Kylix . .	B . . .	<i>Int. Singer; (a) Theseus and Minotaur; (b) Revel.</i>
E 38 . . .	*Kylix . .	J . . .	<i>Int. Pipe-player and girl; (a) Heracles and Busiris; (b) Symposion. 'Python made me.'</i>
E 135 . . .	Plate . .	B . . .	<i>Archer running.</i>
E 136 . . .	Plate . .	B . . .	<i>Warrior and horse.</i>
E 137 . . .	Plate . .	B . . .	<i>Two revellers.</i>
E 139 . . .	Cup . .	B . . .	<i>(a) Dionysos and Seilenos; (b) Seilenos. 'Pistoxenos made me.'</i>
<b>EUPHRONIOS</b>			
E 44 . . .	*Kylix . .	J . . .	<i>Int. Man and Hetaera; (a) Heracles and Eurystheus; (b) Hermes and chariot.</i>
<b>EUXITHEOS</b>			
E 258 . . .	*Amphora .	On A . .	<i>(a) Achilles; (b) Briseis.</i>
<b>HERMAIOS</b>			
E 34 . . .	Kylix . .	C . . .	<i>Int. Woman with footpan.</i>
[Bt. 1896] .	Kylix . .	C . . .	<i>Int. Hermes with cup.</i>
<b>HIERON</b>			
E 61 . . .	Kylix . .	J . . .	<i>Int. Flute-player and girl: (a and b) Hetaerae, etc.</i>
E 140 . . .	*Cup . .	On E . .	<i>Mission of Triptolemos.</i>
<b>HISCHYLOS</b>			
E 3 . . .	Kylix . .	A . . .	<i>See Epictetos.</i>
E 6 . . .	Kylix . .	A . . .	<i>See Pheidippos.</i>

ARTIST AND VASE.	SHAPE.	THIRD VASE ROOM, CASE.	SUBJECTS, ETC.
MAURION E 770 . . .	Pyxis . . .	On K . . .	Arm and sheathed sword.
MEIDIAS E 224 . . .	*Hydria . . .	Ped. 4 . . .	(1) Rape of Leukippidae; (2 a) Heracles and Hesperides; (2 b) Athenian tribal heroes.
NIKIAS [Bt. 1898] . . .	*Crater . . .	36 . . .	(a) Torch - race Victor; (b) Ephebi. (See also p. 214.)
PAMPHAIOS E 11 . . .	Kylix . . .	A . . .	Int. Warrior; (a) Dionysos and Seileni; (b) Maenad and Seileni.
E 12 . . .	*Kylix . . .	A . . .	Int. Seilenos; (a) Winged figures and corpse; (b) Amazons.
E 437 . . .	*Stamnos . . .	On A . . .	(a) Heracles and Achelōos; (b) Satyr and Maenad.
E 457 . . .	Foot of Vase	6 . . .	Name of Pamphaios.
[E 815 . . .	Kylix . . .	. . .	Unexhibited.]
1907 10-20 1	Kylix . . .	A . . .	Int. Armed youth running. (a, b) Five youths racing.
PHEIDIPPOS E 6 . . .	Kylix . . .	A . . .	Int. Persian archer; (a) Hoplite running; (b) Four athletes. 'Hischylos made me.'
PHI(N)TIAS E 159 . . .	*Hydria . . .	3 . . .	(1) Youths drawing water; (2) Symposion.
PISTOXENOS E 139 . . .	Cup . . .	B . . .	See Epictetos.
POLYGNOTOS E 284 . . .	Amphora . . .	On E . . .	(a) Dedication of Tripods; (b) Conversation.
[Bt. 1898] . . .	Stamnos . . .	On E . . .	(a) Heracles and Centaur; (b) Ephebi.
PYTHON I. E 38 . . .	Kylix . . .	J . . .	See Epictetos.
SMICROS E 438 . . .	Stamnos . . .	C . . .	(a) Athenè, Ajax and Hector; (b) Combat.
SOTADES D 5 . . .	*Kylix . . .	C . . .	Glaucos and Polyeidios. [Sot]ades.
D 6 . . .	*Kylix . . .	C . . .	Girl gathering apples. [Sot]ades.
D 8 . . .	Phialè . . .	C . . .	Plain, with concentric flutings.
THYPHEITHIDES [E 4 . . .	Kylix . . .	A . . .	The signed handles (now in Case 6) do not belong to the vase.]

The following is a list of the vases with interesting *kalos*-names in the Third Vase Room. (Compare above, p. 212.)

NAME AND VASE.	SHAPE.	THIRD VASE ROOM, CASE.	ARTISTS IN CONNEXION.
ARISTAGORAS E 768 . . .	Psycter . . .	On D . . .	Signed by Duris.
ATHENODOTOS (?) [Presd. 1901]	Kylix . . .	B . . .	Euphronios (?).
CHAERESTRATOS E 39 . . .	Kylix . . .	D . . .	Signed by Duris.
GLAUCON D 2 . . .	Kylix . . .	On F . . .	Euphronios.
E 298 . . .	Amphora . . .	3 . . .	Euphronios.
HIPPARCHOS E 37 . . .	Kylix . . .	B . . .	Signed by Epictetos.
HIPPODAMAS E 50 . . .	Kylix . . .	D . . .	Duris, Hieron.
LEAGROS E 46 . . .	Kylix . . .	C . . .	Euphronios, Chachrylion, Oltos with Euxitheos, Euthymides. Cf. p. 215.
E 265 . . .	Amphora . . .	On D . . .	
E 816 . . .	Kylix . . .	Unexhibited	
MEGACLES E 159 . . .	Hydria . . .	3 . . .	Signed by Phintias. Name also used by Euthymides.
MEMNON . . . E 16-E 19 . . .	Kylikes . . .	A and B . . .	Chelis, Chachrylion.
NICON E 538 . . .	Oinochoë . . .	56 . . .	Hieron.
PANAITIOS . . . E 44 . . .	Kylix . . .	J . . .	Signed by Euphronios. Name also used by Duris.

For a full list of the *kalos*-names in the British Museum collection (to 1896), see *Catalogue of Vases*, Vol. III. (by C. H. Smith), p. 29.

The red-figure vases in this room, which, speaking generally, cover the fifth century B.C. and the last years of the sixth century, may be divided into groups according to the painters:—

(1.) The early red-figure masters, commonly called, after one of their number, the group of **Epictetos**. These painters developed the new technique towards the close of the sixth century, but, artistically, they retained a part of the stiff mannerisms of the black-figure style. The group consists partly of masters known to have worked in both styles, either in combination on the same vase or separately, and partly of artists closely connected with the foregoing, though not working in the two styles. Among the known masters who worked in both styles\* the Museum collection possesses vases by **Epictetos** with **Hischylos**, **Nicosthenes** and **Pamphaios**.

\* Namely, Andokides, Chelis, Epictetos, Epilykos, Hischylos, Nicosthenes, Pamphaios. Thyphethides must be struck off the list, since the handles with the name do not belong to the *kylix* E 4.

**Epictetos** is here represented by the *kylix* E 3, on which the two styles are combined, and on which the names of Epictetos as painter and Hischylos as potter occur together. He is also represented by seven other vases. In the *kylix* E 38, with the story of Heracles and Busiris, he is seen at his latest and best, as a master trained in the archaic school, but also as influenced in the drawing of such a figure as the recumbent and foreshortened banqueter by the work of younger contemporaries, such as Duris.

**Nicosthenes**, whose character was described above (p. 215), worked in the red-figure style, but no examples are in the Museum collections.

Of **Pamphaios** alone we have separate works in the two styles, namely, the black-figure *hydria* described above (p. 221), and six red-figure vases. The finest which bears his name is the *kylix* E 12 (see p. 233), which is remarkable for its fine drawing and tender sentiment.

**Chachrylion** is the most important member of this group working in the red-figure style only. His manner is akin to that of Epictetos, but in one vase at Munich his name appears in company with that of Euphronios.

(2.) The great masters of the early red-figure style, who have been called the group of **Euphronios**. The work of these masters is more free and unfettered than that of the last group, and includes the best examples of fine and severe drawing. The artists whose works are represented in the Museum who may be grouped with Euphronios are **Duris**, **Hieron** and **Brygos**. These artists were probably in full activity at the time of the Persian wars. Euphronios himself is placed between 500 and 450 B.C. As mentioned above, his name occurs on one vase with that of Chachrylion, and he is thus associated with the older group. In such matters as the treatment of the eye seen in profile his work is still archaic. But within the limits of his art he is pre-eminent among the early vase painters for the masterly precision and fineness of his drawing.

**Duris** (signature ΔΟΡΙΣ, i.e. Δούρις) is known to us by a considerable number of extant works. He is an artist of transition. In part his designs follow established tradition, and in part he is an innovator expressing new incidents and motives, observed from life, and making new experiments in foreshortening, in front views of the face, and in novel compositions.

**Hieron**. The name of Hieron only occurs with the formula ἐποίησεν, 'made,' and it is therefore uncertain whether he can be classed as a painter. Some writers have attributed all the vases with this signature to Makron, whose name appears, as that of a painter, on one of them. The vases that bear the name of Hieron are in many instances painted with love scenes. In a few (such as E 140) mythological subjects are worked out with poetic fancy, and infinite care in the accessory details.

**Brygos** also signs with ἐποίησεν only, but as no painter's name occurs coupled with his, he is assumed to be an artist. He is noted

for vivid dramatic narratives and bold action in his painting. The fine *kylix* E 65, with Satyrs attacking Iris and Hera, appears to be the latest and most advanced of his works.

(3.) The later Attic masters (best represented in the Museum by **Meidias**, Pedestal 4) draw with yet greater freedom, but thereby lose the severe restraint that marks the vases of Euphronios and his fellows. In the art of Meidias, the drawing of the eye seen in profile, and of the three-quarter face, has been fully mastered. The draperies are expressed by richly composed lines, in contrast to the rather meagre conventions of older drapery. There are also rich accessory ornaments on the draperies, and incised lines in the field suggestive of landscape. But at the same time there is a decline in the interest of the subject represented. Mythological subjects are treated more loosely, with less regard for the strict traditional types, vague personifications are introduced, and scenes from daily life become more numerous.

**White Athenian Vases.** This room also contains the interesting and attractive series of Athenian vases painted in outline on white ground (Table-case F, Standard-case C, Wall-cases 41, 42). From early times, and more particularly at Rhodes and Naucratis, attempts had been made to avoid the limitations of the black-figure style by drawing parts of the figure in outline only, leaving its surface of the ground colour of the vase. This method was practised at Athens by several masters of the fine style (see the vases described below), but more especially in connexion with the **White Athenian Lekythi** (Table-case F). These are a group of vases made for the purpose of offerings at the tombs. Aristophanes (*Ecl.* 996) speaks of the painter 'who paints the lekythi with figures for the dead.' The subjects are usually connected with death and the tomb, and we often have a view of the tomb, with the vases themselves grouped about it. The designs are drawn in outline on the prepared white ground of the vase, the draperies being occasionally filled in with red, brown, green, or blue colour. The white vases are often very delicately drawn. They are marked as a rule by the same sentiment of placid and gentle melancholy which is characteristic of the Athenian sepulchral reliefs, and, like the Greek reliefs, if examined in considerable numbers, they show a lack of variety in subject and treatment.

The white sepulchral *lekythi* are contemporary with the Attic red-figure vases, and may be assigned generally to the fifth century B.C. Vases painted in the same manner, for use in other ways, are of less frequent occurrence, but some fine examples are shown on and near Table-case F (see p. 238).

The best vases of the transition and early period are placed in the table-cases, with which therefore we begin our detailed description.

**Table-case A.** Cups (*kylikes*) of the period of transition from the black-figure style, partly signed by painters of the **group of**

**Epictetos**, and partly unsigned, but nearly akin. Among them are :—

E 12. *Kylix*, signed by **Pamphaios** (fig. 113). On the exterior is a beautiful group (which some authorities have assigned, notwithstanding the signature, to Euphronios) of two winged figures, raising the body of a dead warrior, under the guidance of Iris. The scene suggests the Homeric incident, in which Sleep and Death carry Sarpedon to Lycia for burial, but it has also been interpreted as two wind-gods carrying Memnon, a story told only by a very late poet, Quintus of Smyrna. Technically this vase is interesting on account of the unusual method of thinning out the black glaze, to form a yellow wash. Beside it is a *kylix* (acquired in 1907), signed round the edge of the foot by Pamphaios, with scenes of armed warriors charging or racing.

E 3. A transition *kylix*, signed by **Epictetos** and **Hischyloa**. The interior has a young Athenian in festal dress in black-figure style, while the exterior is red-figured.

E 2, another transition *kylix*, has the two styles combined in its interior.

Above this case are :—

E 258. Small *amphora*, signed by **Euxitheos**, with Achilles and Briseis on the two sides.

E 15. A rendering, in the red-figure style, of the Birth of Athenè (see above, p. 219).

E 437. Jar of the kind called a *stamnos*, signed by **Pamphaios**. Heracles is wrestling with the river-god Achelöos, and seeks to break off the horn, which, according to some legends, was identical with the horn of abundance, or *cornu copiae*.

Pedestal 1. E 804. Vase in the form of a knucklebone, with a graceful and playful scene of girls, who seem to hover in the air. Attempts have been made to give an allegorical significance to the figures, and they have been called Breezes; but probably the subject is merely a dance of girls, imitating the flight of birds, under the instructions of a grotesque dancing-master. From Aegina.

Table-case B. Cups and plates, in the style of Epictetos. Two *kylikes*, E 24, E 37, the deep cup (*cotylè*) E 139 (potter, **Pistoxenos**), and three plates, E 135, E 136, E 137, are signed by **Epictetos**. (See also the vase E 38 in Case J.)

Above the case are choice specimens of smaller red-figure *amphorae*, etc. Among them E 289, a small *amphora* with an interesting scene of the Judgment of Paris. The three goddesses are received by Paris, a shepherd with his sheep. On the opposite side is Hermes, who has performed his mission of conducting the goddesses to Paris, and now departs. The *amphora* E 290 has the curious subject of Heracles driving off Geras (Old Age), whose name is inscribed.

Above it also stand two alabasteri, on one of which, acquired from Eretria, men training horses are painted in opaque white colour

on the black glaze of the vase. This process we have already noticed among the archaic vases (p. 216). In this instance much of



Fig. 113.—Vase by Pamphaios. E 12.

the white colour has disappeared, leaving only traces on the black glaze. The drawing is fine, and the subject is interesting as an



illustration of daily life in Athens about 460 B.C. The *kalos*-names Carystios, Moryllos, and Smicrion are incised on the black ground.

**Pedestal 2.** E 788. A vase of the kind called a *rhyton* (drinking horn), in the form of a seated Sphinx. This vase combines in a remarkable way the red-figure decoration of the cup, with the opaque white surface (partly gilded) of the Sphinx. For her cap use has been made of the vermilion which is employed for the draperies on the white Athenian vases (Case F).

**Standard-case C.** The middle part of this case is mainly occupied with choice vases, acquired in 1892 at the sale of the Van Branteghem collection. These include:—

E 46. A *kylix* in the manner of Euphronios, and inscribed with the *kalos*-name **Leag[ro]s**, which that artist is known to have employed. Subject, youth and running hare.

E 34, and another *kylix* more lately acquired, are both signed by **Hermaios**.

E 719, an unguent-bottle (*alabastron*), is remarkable for the wealth of its decorations. The figures are a youth and a girl. The latter is putting on her girdle, and meanwhile holds the overlap of her dress with her teeth.

D 5–10 are a remarkable group of white vases found together in Athens. Three of them bear the signature of the potter **Sōtades**. The three *kylikes* are extremely fine and delicate in form, while the designs drawn on them are of great beauty. The figure subjects are:—

D 5. The rare myth of Glaucos and Polyeidios. Glaucos, son of Minos of Crete, had died by falling into a jar of honey. The seer, Polyeidios, was shut up by Minos in the boy's tomb, that he might bring him back to life. While thus imprisoned he slew a snake. A second snake appeared, bringing a herb with which it revived its companion, and by the help of the same herb Polyeidios restored the boy. The scene is a sectional view, showing both the interior and exterior of the tomb. The names are inscribed, and make the interpretation certain.

D 6. Girl standing on tiptoe to pluck an apple.

D 7. Death of Archemoros. When the heroes on their march against Thebes came to Nemea, there was drought. Hypsipylè, the nurse of the king's son, led the heroes to a spring, and in her absence the boy was killed by a serpent. He was buried by the heroes, and the Nemean games were founded in his honour. On the vase we have one of the heroes throwing a stone at a serpent coiled in a reed-brake and vomiting out smoke, and also a part of Hypsipylè.

Observe also D 11 (fig. 114). Cover of a circular box (*pyxis*), with a marriage procession towards an altar. The bridegroom leads the bride, escorted by a pipe-player and torch-bearers.

**Pedestal 3.** E 424. Athenian vase, of the latter part of the fifth century, with the subject of Peleus and Thetis. Peleus seizes Thetis, whom he has surprised bathing, and a sea-monster attacks

the leg of Peleus. This is manifestly derived from the archaic method of representing the transformations of Thetis, already described ; but it may be conjectured that the artist was unaware



Fig. 114.—Cover of a *pyxis*. D 11.

that the monster is Thetis herself, and not a sea beast who gives her his aid. The extensive use of colours, including white, blue, green and gilding, is remarkable.

Table-case D. Cups (*kylikes*) by masters of the group of



Fig. 115.—Game of Cottabos. E 70.

Euphronios (see p. 230), in part signed, and in part attributed to the group on grounds of style. (For the only work by Euphronios himself, see Case J.)

Signed by **Duris**. The two *kylikes* in this case, E 39 (athletic scenes), E 49 (banquet scenes), are signed by Duris. The *kylix* E 50, though not signed, appears to be in the style of the same painter. Compare the back view of a banqueter shown in E 49. Above is a wine-cooler (*psycter*), E 768, with fantastic revels of Seileni, also by Duris. (For another vase of Duris, see Case J.)

Signed by **Chachrylion**. E 40. The position of Chachrylion as one of the earliest members of this group is shown by the fact that he still uses freely the incised lines of the black-figure style. (For another vase of Chachrylion, see Case J.)

The *kylikes* E 64, E 70 have scenes of Symposia, and singular hands with the boots and some of the vases of the banqueters. The interior of E 70 (fig. 115) illustrates the way in which the *kylix* might itself be used in the game of *Cottabos*, which consisted in aiming the dregs of wine from the *kylix* at a mark (cf. F 273 in Fourth Vase Room, Case 72).

Above this case are the *psycter* by Duris, E 768, already mentioned, and another (E 767) of the same form, also with a scene of revel.

Pedestal 4. *Hydria*, signed by the later Athenian artist, **Meidias**. Remarkable for fine preservation, elaborate drawing, and rich compositions. Subjects: (Above) Castor and Pollux, carrying away their brides, the daughters of Leukippos. Pollux (Polydeuk(t)es) has placed Helera in his chariot, and Castor is seizing Eriphylè, while Chrysippos holds his chariot. The seated figures in the foreground are inscribed Zeus and Aphroditè, and the figure on the right is called Peitho, that is, Amorous Persuasion. A comparison, however, with older representations of the same subject shows that the figures were originally Leukippos and terrified maidens, one of whom takes refuge at an altar. We have here an example of the declining importance attached to mythological accuracy in the later Attic work. The signature (*Μειδίας ἐποίησεν*), which, like the other inscriptions, is only faintly visible, is immediately below the palmette band round the neck.

The lower frieze falls into two main groups, the divisions being under the side handles. 1. Heracles in the garden of the Hesperides. 2. Athenian tribal heroes and others.

Table-case **E**. *Kylikes*, for the most part unsigned, by the later masters of the fine period of Attic painting.

Above is a fine bowl (*cotylè*), E 140, by **Hieron** (see 230), representing the sending forth of Triptolemos with the divine gift of wheat. Triptolemos is seated in his winged chariot between Demeter and Persephonè, and is about to receive wine for a libation from the latter. Behind Persephonè is the local nymph Eleusis. On the other side of the vase are deities less nearly connected with the event. In the severely restrained and somewhat conventional drawing of this beautiful vase there is a distinct return to the archaic manner. The elaborately decorated robe of Demeter, with its bands of figures, birds and beasts, recalls the Panathenaic peplos

prepared by Athenian maidens for the image of Athenè (compare p. 35).

Above Case **E** are also two vases, E 284 (subject, preparations for a sacrifice and dedication of tripods), and a jar (*stamnos*) acquired in 1898 from the Tyszkiewicz collection (subject, Heracles and a Centaur). Both are signed by an artist **Polygnotos**, who must not, however, be confused with the great painter thus named.

Table-case **F**. Athenian vases painted in outline on a **white ground** (compare above, p. 231). In the table-case the vases are



Fig. 116.—White Athenian *lekythi*.

all *lekythi* for use at the tombs. Among them the following are especially noteworthy :—

D 62 (fig. 116). The formal laying out of the body of a dead youth. Three figures stand round making gestures of grief. From Eretria, whither this vase and others of the same kind are supposed to have been exported from Athens.

D 57 (fig. 116). A woman seated in a chair—very finely drawn—and a companion with an ointment bottle. From Eretria.

D 54 (fig. 116). Two youths standing at a tomb. A little winged shade is seen flitting near the tomb.

D 61. Charon, who has pushed his boat to the bank among the reeds, conversing with a girl.

In the shades above are large *lekythi* and other select specimens of white ware. Among them are (in the near shade) :—

D 56. Two youths at a tomb, one of whom plays on a lyre. Within the tomb, or perhaps on its lower step, are several vases, a lyre, and a wreath. From Eretria. -

In the central shade :—

D 2. Cup, with Aphroditè riding on the flying swan (or perhaps rather a goose), with a curling tendril and flowers in her hand. The drawing is executed with great refinement and precision.

Cup (D 4), with the same white decoration as the foregoing, but of an earlier and more severe style of drawing. Athenè and Hephaestos are decking out the newly-made Pandora (here called in the inscription Anesidora).

In the further shade :—

D 70, D 71. Large *lekynthi*, with mourners at a tomb. Remarkable for the rich polychrome effects in black, green, blue, red, and yellow.



Fig. 117.—Leto, Apollo, and Artemis. E 256.

D 58. A beautiful representation of a young warrior being laid in the tomb by Death and Sleep (Thanatos and Hypnos). The mythical prototype of the scene is in the *Iliad* (xvi.), where Sleep and Death carry Sarpedon to Lycia for burial (cf. the vase of Pamphaios, E 12, fig. 113); but, as used on a sepulchral *lekynthos*, the subject may be supposed to have a general allegorical significance (cf. D 59, in another shade).

Pedestal 5. A bowl (*lebes*) in fine condition, with scenes of combat between Amazons and Attic heroes. This vase, which was at one time in the collection of Samuel Rogers, was acquired at the sale of the Forman collection in 1899.

Standard-case **G**. This case contains red-figure vases of the early fine style. The subjects are mainly mythological. Among them, E 440 has a curious representation of the Ship of Odysseus passing the Sirens. Odysseus is bound to the mast and rowed past the Sirens, two of whom are perched on rocks, while the third throws herself down.

Pedestal **6**, Standard-case **H**. Large *amphorae*, etc., in the severe style, mainly with mythological subjects. See, for example,



Fig. 118.—Dionysos, Maenads, and Pentheus (?). E 775.

the large *amphora* E 256 (fig. 117), with Apollo standing, playing the lyre, between his mother, Leto, and his sister, Artemis.

In the upper part of Case H are several very choice vases of the later Attic school, showing the elaborate drawing, rich ornamentation with gilding, etc., and fanciful compositions, which we have already seen on the vase of Meidias (Pedestal 4).

See, for example, the circular casket (or *pyxis*) E 775. On the cover (fig. 118) the Theban Pentheus (?) is torn to pieces by the frenzied Maenads in the presence of Dionysos. Round the sides of the cover two winged Cupids are yoked to the car of Aphrodite.

See also the fine drawing and decoration of E 695, a noted *aryballos* with a Dionysiac (?) procession, in which the chief figure, probably Dionysos, rides on a Bactrian camel; and of E 698, with

Eudaimonia and other personifications, finely drawn in the style of Meidias.

Standard-case J. The upper shelf is occupied by select *kylikes*, all of them choice and important examples. Beginning from the gangway: —

The *kylix* E 38 is signed by **Python**, as potter, and **Epictetos**, as artist. The principal scene shows Heracles slaying Busiris, a mythical king of Egypt who practised human sacrifice if strangers came to his shores.

E 41, signed by **Chachrylion**, shows Theseus meeting Ariadnè, and Theseus carrying off Antiopè.

E 44 is a well-known work of **Euphronios**. In the interior a man and *hetaera* converse. The most interesting of the external scenes shows Heracles bringing the boar of Erymanthos to his task-master, Eurystheus. The latter takes refuge in a great earthenware jar, half sunk in the ground, while Heracles is about to hurl the body of the beast upon him.

E 48. One of the chief works of **Duris** (cf. p. 230). Interior: Theseus killing the Minotaur. Exterior: Labours of Theseus.

E 65. Signed by **Brygos**. Interior: seated warrior and woman. Exterior: drawings remarkable for vivacity and vigour, and also for their finish. (a) Iris, the divine messenger, is seized by Seileni of the following of Dionysos, who stands watching. (b) Hera is threatened by a mob of Seileni, and protected by Hermes and Heracles.

E 61. *Kylix* by **Hieron**.

E 68. *Kylix*, with symposium scenes.

The lower part of Case J contains a series of select vases of fine style. See especially E 466, *Crater*. Symbolical representation of the successive events of sunrise—namely, the moon setting behind a hill; Cephalos pursued by Aurora the Dawn; the stars plunging out of sight; the sun rising in his full glory.

Pedestal 8. E 469, *Crater*, in a highly ornate style. The principal subject is a Battle of Gods and Giants. Five pairs of combatants are fairly preserved, the gods being Dionysos, Athenè, Zeus, Hera, and Apollo. There are also traces of a missing pair, probably including Artemis. On the neck are, obv.: the mission of Triptolemos; rev.: a victorious lyre-player, in festal robe, standing on the musicians' platform, and greeted by two Victories.

Table-case K. Red-figure *lekythi*, mainly from Sicily. In form they resemble the white Athenian *lekythi*, but the subjects are taken largely from mythology or from life, and it is only occasionally that they can be definitely connected with the tomb.

Above this case in shades are:—

E 84. *Kylix*, with the series of the labours of Theseus. The interior has a band round the central medallion, contrary to the usual custom, and by a curious caprice the artist has placed the same groups in a corresponding position on the outside of the vase. Sometimes the figure is repeated as if it were seen through glass,

and sometimes (as with Theseus attacking the sow) we see one side of his body on the interior, and the opposite side on the exterior.

Select drinking-cups and *rhytons* (drinking horns) modelled in peculiar forms. Among them are:—

E 786 (fig. 119), *Rhyton*, modelled in the form of a Satyr's head and a Maenad's, placed back to back.

E 785. Seilenos, seated, supporting a horn, with a finely drawn procession of deities. The height of the horn has been reduced in such a way that the heads of the figures are lost.

A pair of *lekythi* shows, on the shoulder of one, Love flying with a gift, and on the shoulder of the other the recipient examining the gift.

[We turn to the wall-cases round the room.]

The vases in the wall-cases are arranged, generally speaking, so that the older Attic red-figured vases occupy the Cases 1–10, nearest to the Second Vase Room. The adjoining blocks, 11–16 and 55–60, are of a more transitional class, at the close of the sixth and beginning of the fifth centuries B.C. The two projecting central blocks, 17–24 and 47–54, contain Athenian vases of the finest style, dating from the middle of the fifth century. The cases at the South end of the room, Nos. 25–46, contain various groups of vases showing later developments of the Attic style.

The wall-cases round the Third Vase Room contain a great number of noteworthy vases, and it must suffice to call attention to a few of the most interesting specimens.

Cases 1–5. Early examples of *amphorae* and *hydriae*, carrying on the tradition of the panel decoration shown in the Second Vase Room. Cases 6–10, vases for the most part of a smaller size, in the early red-figure style.

It will be observed that in this group the faces are nearly always in profile. The giant in E 165 (Case 2) and the Victory in E 513 (Case 4) are rare exceptions. The eye is generally a round pupil, in a full-face eye. The drapery consists largely of straight parallel lines.

Cases 11–16. In the upper shelves are a series of small *kylikes*, of transitional period, and of the same general character as those in the table-cases, etc., only not signed. In Case 15, E 86 shows a curious subject of a shoemaker, in his workshop, cutting a piece of leather.

In the transitional vases the eyeball begins to be drawn in profile; the face is seldom shown otherwise than in full profile.



Fig. 119.—*Rhyton*. E 786.



The treatment of the drapery becomes more varied, and there is a greater play of fold.

Cases 17-24. Vases of the finest period, of the middle of the fifth century. E 453 (Case 17), a banquet scene, is finely drawn and in admirable preservation. E 316 (Case 20) has another attempted full face. E 196 (Case 23) has a rude attempt at a three-quarter face. Towards the finest period, represented by this group, the stiff parallel lines hardly occur on the drapery, which, even when treated as falling in straight folds, is handled with more feeling for texture. The profile face continues predominant, and the eyeball is at length shown completely in profile.

Cases 25, 26. Vases of polychrome ware associated with the Attic red-figure style of the latter part of the fifth century. There is a free use of white, together with a more sparing use of blue, red and green. Accessory ornaments are added in relief, with clay made into a paste, and are usually gilded, though in many cases the gilding is lost. The white forms a foundation for further line drawing. In this group, with the increasing use of white, there is a diminution in scale, and an increasing triviality in the themes. Young children, or Cupids at play, become a favourite subject.

Cases 27-30. Greek vases of various wares, for the most part excavated in the Cyrenaica, especially at Teucheira (near Benghazi in African Tripoli), by the late Mr. George Dennis. The red-figure vases are probably of Athenian fabric (of a comparatively late period) and exported from Athens. The style is florid, the drapery is drawn with complete freedom, the use of the three-quarter face occurs, and whites and blues are used freely to heighten the effects.

Cases 31-35. Red-figure vases from the tombs of Cameiros in Rhodes, which also appear to be of Athenian fabric. Among the interesting subjects are:—

E 372 (Case 33). Athenè finds the boy Erichthonios looking out of his basket, which had been opened against her commands, by the daughters of Cecrops.

Case 36. A vase, acquired in 1898, from the Tyszkiewicz collection. A winner in a torch race stands at an altar, where he is crowned with a fillet by Victory. Two other torch-runners are also seen. The subject may be compared with the reliefs in the Phigaleian Room (see above, p. 62). Signed round the foot in unusually bold letters by **Nikias**, son of Hermocles of Anaphlystos.

Below, a recently acquired vase offers an example of a curious detail in technique. The three winged figures have no internal drawing, since the lines were superimposed on a white layer, now lost. Compare E 244 in Case 39.

Cases 37-40. Athenian vases of the end of the fourth century B.C., in a free but careless style. There is a free use of whites, and hasty drawing.

Cases 41, 42. White Athenian *lekythi*, and other vases. (Compare the adjoining Table-case F.) The *lekythos* with an armed warrior, in Case 41, is in effect a transition from the black-figure

style. The flesh is executed in black silhouette, as in black-figure vases, while the drapery and armour are drawn in outline on the



Fig. 120.—The Birth of Athenè, as represented on a red-figure vase. E 410.

light ground. The jug D 14 (with Athenè pouring wine for Heracles) is remarkable for its fine and delicate drawing.

Cases 43, 44. Athenian vases, moulded in various shapes, such as heads or busts, double heads, heads of birds and animals,

R 2

crabs' claws, and the like. The vases are moulded, and in part brilliantly coloured with red and other colours, while parts are in the normal red-figure style of decoration.

Cases 45, 46. Later vases of the fine style, for the most part of a small size, and with fine and pure drawing.

Cases 47-54. The projecting cases contain examples of the finest style, of the middle of the fifth century B.C., corresponding to those on the opposite side of the room. All the vases in these cases deserve study. The following may be noted as specially interesting.

Case 47. E 460, *Crater*. A lyre-player, or perhaps a poet-laureate, in the presence of Athenè, a judge, and two Victories. This design has been made familiar as the basis of the 'Apotheosis of Homer' relief by Flaxman and Wedgwood. (An example may be seen on a 'Pegasus Vase' in the Ceramic Room.)

Case 48. E 492, *Crater*. The subject is Hermes confiding the infant god Dionysos to the care of the Nymphs of Nysa.

Case 49. E 182. The birth of Erichthonios. The earth-goddess, Gaia, half emerging from the ground, holds up the earth-born child to Athenè, who receives him into a mantle which she stretches out with both hands.

E 447, *Stamnos*. Seilenos a prisoner before Midas. This is a subsequent incident in the story of the capture of Seilenos mentioned above (p. 216).

Case 50. E 271, *Amphora*. Mousaios between Terpsichorè and Melousa.

Case 51. *Stamnos* from the Morrison collection. This vase, remarkable on account of its admirable condition, has a scene of combat between a horseman and a foot soldier, aided by an unarmed youth.

Case 52. E 410, *Pelike*. Birth of Athenè (Fig. 120, cf. pp. 24, 219). As in the black-figure vases, Athenè is a doll-like figure springing from the head of Zeus. The principal attendant figures are, on each side, Hephaestos and Eileithyia, while beyond are Artemis, Poseidon, Victory, and others.

Cases 55-60. Transitional vases, between the early, severe red-figured group and the vases of the finest style.

Case 59. E 178, *Hydria*. An interesting rendering of the Judgment of Paris.

## THE FOURTH VASE ROOM.\*

SUBJECT:—THE DECLINE OF GREEK VASE PAINTING :  
LATER POTTERY.

## INTRODUCTION TO THE LATER RED-FIGURE VASES.

The vases exhibited in this room illustrate the later developments of Greek vase painting in various directions. A large part of the room is taken up with the later red-figure vases, produced for the most part in South Italy, but it also contains various independent groups.

The survival of the black-figure style can still be traced in the series of eleven **Panathenaic amphorae**, exhibited on cases and pedestals in the Fourth Vase Room (see below).

Among the later red-figure vases, as illustrated in this room, it will be observed that the use of white and purple once more comes into favour. Its re-introduction was begun in the later Athenian vases, and it is now more extensively used by the Italian painters. The drawing becomes weak and loose, but at the same time there is a great facility in the rendering of all positions of the figure. As regards the choice of subjects, myths of the gods and heroic legends are no longer predominant. Where they occur they often illustrate some special literary version of the legend, and not the traditional type current among the artists. In general, the subjects chosen become more trivial. In particular, a woman at her toilet, surrounded by effeminate Erotes, is repeated again and again. Other scenes are connected with funeral rites, with the banquet, and not unfrequently with the comic stage. The red-figure vases in this room probably belong to the fourth and early part of the third centuries B.C. The practice of red-figure painting is supposed to have become extinct about the middle of the third century B.C.

Artists' signatures are rare in the later periods, and the only signed vases in the Fourth Vase Room are the following:—

ARTIST AND VASE.	SHAPE.	FOURTH VASE ROOM, CASE.	SUBJECTS, ETC.
KITTOS B 604 . .	Amphora . .	D . . .	Panathenaic vase; (a) Athenè; figures of Triptolemos; (b) Boxers.
PYTHON II. F 149 . .	Crater . .	Ped. 1 . .	(a) Alcmena; (b) Dionysiac scene.
STATIUS (?) F 594 . .	Cantharos . .	32 . . .	Inscription doubtful.

\* The vases in this room (classes F and G) are described in the *Catalogue of Vases*, Vol. IV., 1896 (16s.). The Roman provincial wares are described in the *Catalogue of Roman Pottery*, 1908 (£2); and the lamps in the (forthcoming) *Catalogue of Lamps*, all by H. B. Walters. The Catalogues can be borrowed from the commissioner. (The vases in class B are described in Vol. II. of the *Catalogue of Vases*.)

The use of the *kalos*-name is entirely abandoned.

The principal groups of vases in this room have been classed as follows, the classification being mainly based on the districts in which the different groups are most frequently discovered. From the class-letter and number on a vase it may easily be ascertained to which group it is assigned :—

**B.** Black-figure (**Panathenaic**) vases, further described below.

**F.** Later red-figure vases, subdivided as follows :—

(1) **F 1-148.** Vases of **Athenian** style, produced either at Athens, or in South Italy, in close adherence to Athenian models.

(2) **F 149-156.** Vases in style of **Assteas**. See the vase of Python (Pedestal 1, below).

(3) **F 157-187.** Vases in **Lucanian** style. These are red-figure vases, not far removed from the direct imitations of Athenian ware, though partaking in some measure of the florid decoration of the following classes, with white and yellow accessories, used rather sparingly. The heads are often large, and the eyes staring.

(4) **F 188-268.** Vases in **Campanian** style. The colour of the clay is markedly pale, and often approaches to drab. Red, however, is freely used, sometimes with the intention of colouring the ground to the normal tint, and sometimes as a local colour. White is also used with great freedom. The execution is usually rough and hasty, and the subjects are of little interest. (See below, Cases 14-23.)

(5) **F 269-477.** Vases in the style of **Apulia**. To this class belong most of the large and floridly decorated vases in this Room. The decoration is usually very copious, and the whole of the field is covered. Elaborate architectural structures, such as the central tombs on the sepulchral vases, often occupy the middle of the subject. There is a free use of white, and much drawing with yellow washes upon the whites.

The remainder of the wares in this room, which are for the most part black glazed vases variously decorated, and wares of the Roman period, are described as they occur, below.

We turn first to the group of **Panathenaic Vases**, referred to above, which are in Standard-cases B and D, and are the following :—

VASE.	ARCHON AND DATE.	PLACE.	REVERSE.
B 603 . . .	Polyzelos, 367 B.C. .	Teucheira . .	Wrestlers.
B 604 . . .	Undated . . . .	Teucheira . .	Boxers.
B 605 . . .	Undated . . . .	Teucheira . .	Athletes exercising.
B 606 . . .	Undated . . . .	Teucheira . .	Four-horse chariot.
B 607 . . .	Pythodelos, 336 B.C.	Cervetri . .	Boxers.

VASE.	ARCHON AND DATE.	PLACE.	REVERSE.
B 608 . . .	Pythodelos, 336 B.C.	Cervetri . . .	Armed Footrace.
B 609 . . .	Nicocrates, 333 B.C..	Benghazi . . .	Runners.
B 610 . . .	Niketes, 332 B.C.	Capua . . .	Boxers.
B 611 . . .	Euthyritos, 328 B.C.	Teucheira . . .	Runners.
B 612 . . .	Uninscribed . . .	Teucheira . . .	Boxers.
1908, 2-17, 1.	Undated . . .	Benghazi . . .	Javelin-throwing on horseback.

These vases, which have already been referred to (p. 224) as prizes won at the games in Athens, were taken by the winners to their homes in Cyrenaica, Capua, or Cervetri, where they have been found. On one side of the vase the design is always a figure of Athenè drawn in what is called an archaistic manner, imitative of true archaic drawing; but on the other side of the vase the artist was free to design in the manner natural to him and his day, except only that he was required, by custom, to retain the black figures on a red ground. These designs, being exactly dated, in some instances, by the name of the Athenian archon, furnish a standard by which the vase paintings of the fourth century may be judged. While the vase in its general character adheres to the ancient type, there is a marked change in the shape, which becomes tall and slender. (Compare fig. 121 with fig. 112.)

On the shield of Athenè on B 605 is a representation of the sculptural group of the two Athenian tyrannicides, Harmodios and Aristogeiton. The original group by Antenor was carried off from Athens by Xerxes, and is said to have been restored long afterwards. Its place was taken by a new group, the work of Kritios and Nesiotes, of which copies are preserved to us in two statues at Naples (cf. p. 99), and on various coins and reliefs. B 604 is signed by the artist **Kittos**. The embroidery on the robe of Athenè is especially rich on B 606.

In addition to the Panathenaic vases above described, the following objects on table-cases and pedestals on the floor of the room deserve mention:—

Standard-case **A**. Vases from Southern Italy.

Pedestal **1**. F 149, *Crater*, signed by the artist **Python**, who is not otherwise known, but who appears to have been of the school of Assteas, a well-known painter, perhaps of Paestum. Alcmena, the mother of Heracles by Zeus, appeals to Zeus to save her from the fire which is being kindled by her husband Amphitryon and his friend Antenor. Zeus has hurled two thunderbolts at the torches, while copious rain falls from a rainbow and from the pitchers of the Hyades (rain goddesses).

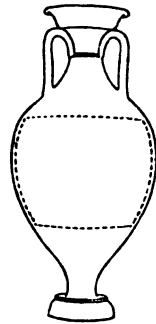


Fig. 121.—Panathenaic Vase (later shape).

An adjoining vase (F 193 in Case 15) presents the same subject in an abbreviated form.

Standard-case **B**. See above, the Panathenaic vases.

Table-case **C**. Vases of a late period, with subjects moulded in relief. A few are in the shapes of men and animals.

Two cups (G 121, 122) have for their medallion ornaments impressions of Syracusan decadrachms, with the head of Persephonè. One of them (G 121) has an impression of the coin signed by the engraver Euainetos. This artist was working near the close of the fifth century, but the vase, which is supposed to be a copy of a silver vase, with an inset silver coin, may be more than a century later.

Standard-case **D**. See above, the Panathenaic vases.

Pedestal **8**. F 277, *Crater*. On one side Hades, or Pluto, carries off Persephonè in his chariot. Hermes, as usual, runs beside the chariot, and Hecate lights the way with a torch. On the other side is a combat of Centaurs and Lapiths.

Standard-case **E** contains specimens of black ware (cf. below, Wall-cases 24-29, 32-36). In the middle are two fine craters, richly decorated with gilding as relief. One of them has an imitation of gold necklaces, not unlike some of those in the Gold Ornament Room, hung from handle to handle. Beneath each handle is an imitation of a large gold earring.

Table-case **F** contains a selection of terracotta lamps of the Roman period (see below).

In the shade above is a selection of objects in glazed-enamel and faience ware, mainly of the Roman period. See a remarkable piece of glazed ware, with Eros riding on a goose.

Pedestal **9**. A vase with the subject of Polymestor, blinded, and groping his way (Euripides, *Hecuba*, 1035, etc.). According to the drama, he was enticed with his children into the tent of the captive Trojan women by Hecuba. He was there blinded, and his children were slain as vengeance for the death of Polydorus, child of Hecuba, who had been entrusted to his care. On the left of Polymestor is Agamemnon, with an attendant; on the right, Hecuba, with a Trojan woman.

Pedestal **10**. F 279, *Crater*. The death of Hippolytos. The bull, which was sent up from the sea by Poseidon to terrify the horses, is seen half emerged in the front.

Pedestal **11**. F 271, *Crater*. Lyncurios, king of the Edones, is smitten with madness for rejecting the gifts of Dionysos, and slays his family. He is here seen engaged in the slaughter, at the prompting of Madness (Lyssa), who flies down towards him. Various gods are seen above as spectators.

Table-case **G**. Vases in black (or sometimes red) ware, with designs and ornaments moulded in relief. These may be regarded as the immediate predecessors of the Arretine ware, in Cases 39, 40. Many of these vases are in the form of *aski* (wine-skins), so called from an approximate resemblance of some of the earliest forms to a skin bottle, although the term is now used with a more general

significance for such small spouted vases as may be seen in this case (fig. 122). The *aski* (also known as *gutti*) usually have a medallion subject in relief, either a head or a simple mythological subject.

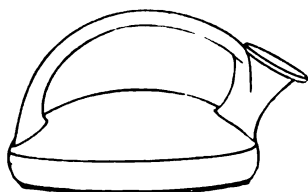


Fig. 122.—*Askos* or *guttus*.

The hemispherical bowls with impressed reliefs are commonly known as 'Megarian' bowls. The name was suggested by the fact that several examples were found at Megara. There is, however, no reason to think that Megara was the place of manufacture. One group, which are sometimes called 'Homeric' cups, since the subjects of the reliefs are based

on the epic cycles, is found predominantly in Boeotia.

Among the other objects in this case may be noticed a bowl (G 104, fig. 123) with reliefs representing scenes from the *Phoenissae* of Euripides, identified by inscriptions upon it. The fragment G 105 also illustrates a scene from that drama. Oedipus is seen stooping forward with hand extended. The inscription runs 'Oedipus bids lead him to the body of his mother and wife, and those of his children.' Several examples with Latin inscriptions appear to date from the end of the third century B.C.

A bowl in this case, G 118 (compare the replica, G 119), with a design of Heracles, and various deities driving chariots, has already been referred to on p. 138. It was pointed out that the same design is used for pottery and for a silver bowl.

In the centre of the case is a selection of Greek lamps, showing different types, from the sixth to the second centuries B.C.

**Pedestal 12.** F 278, *Crater*. Very large and with copious florid decorations. The principal subjects are scenes connected with the taking of Troy. Above, Ajax is seizing Cassandra at the foot of the statue of Athenè, and Menelaos is about to seize Helen at the statue of Aphroditè. Below are Priam being slain by Neoptolemos, and Hecuba (?) attacked by a Greek warrior and defended by an Amazon-like Trojan.

**Pedestal 13.** F 160, *Crater*, also representing the taking of Troy. Ajax seizes Cassandra at the altar of Athenè.

**Pedestal 14.** F 272, *Crater*. Above, scene from the story of Phaedra. The love-sick Phaedra is seated, and approached by Eros. The remaining figures include the nurse, an old pedagogue, and various attendants. Below, Theseus and Peirithoos are defending Laodameia (apparently the name here given to the bride of Peirithoos) from the attack of a Centaur.



Fig. 123.—So-called Megarian Bowl, from Thebes. G 104.



**Standard-case H.** Various vases, amongst them several of the **South Italian** fabrics, produced in close imitation of the later Athenian wares.

[We turn to the wall-cases round the room.]

**Cases 1-13.** Later Athenian vases, and **South Italian** imitations of the later Athenian fabrics.

Selected vases in the form of statuettes, etc. Except that, in part, these pieces are finished as vases and are in vase forms, they might be classed as terracottas. The subjects are largely children and animals. The children are either merely human, or sometimes in the guise of Eros or the boy Dionysos. Here, also, are various vases in bust form. Among them:—

**Case 2.** G 1 (fig. 124). Vase in the form of a female head, wearing elaborate pendant earrings, once gilded, and other jewellery.

**Case 3.** F 417, *Rhyton* (horn). The lower part is in the form of a negro boy devoured by a crocodile.

Cases 8-13 contain several **Lu-canian** vases.

**Cases 14-23.** Vases in imitation of the later Athenian fabrics, produced mainly in the Greek cities of Campania (see above, p. 246).

In these later vases the subjects are apt to be uninteresting, except as illustrations of ancient life, as, for instance, the girl swinging on F 123, and the elaborate parasols on F 94, F 96. On F 93, with mourners at a tomb, the use of large painted vases is shown. A *hydria* on a step of the tomb is painted with a palmette, and an *amphora* with a chariot and charioteer.



Fig. 124.—Vase in form of a female head.

In Case 17 the vase F 157 showing Dolon attacked by Odysseus and Diomedes is in a spirit of strong and bold caricature, in striking contrast with the rather weak and conventionalized drawings of the majority of the South Italian vases. The vase F 154 (Case 20) has some unusual pictorial methods. The scene is a boar-hunt, and the boar, by way of exception, is shown in purple-brown, picked out with white strokes.

Cases 22, 23 contain a curious group of nearly flat plates, probably intended for fish, and painted with characteristic fishes and other marine creatures.

Cases 24-29. Vases of fine black ware from the cities of Campania. The characteristics of the style are plain black bodies,

often fluted and reeded. They are decorated with gilding on low relief, with inset relief in black, and with an occasional and sparing use of white. In Case 29 the bucket G 30 is an unusually direct imitation of a bronze vessel with movable bronze handles. Observe the lion's head in relief at the junction of the handles, and the imitation of a bronze *repoussé* relief immediately below.

Cases 30, 31. Drinking horns (or *Rhytons*) moulded in the forms of animals' heads, and having the upper parts painted in the red-figure style. One example, F 431, is arranged, by a caprice, to terminate in a head which is half a boar and half a dog.

Cases 32-36. **Black ware**, in which the decoration is placed by various methods upon the black. Thus the necessity is avoided of leaving the ground colour vacant.

In Case 32 the old method of using the incised line is again introduced, in combination with small patterns, painted or stamped on the soft clay.

Cases 33, 34. Plain or fluted vases with white, red or purple patterns upon the black ground. The cup F 542, representing a

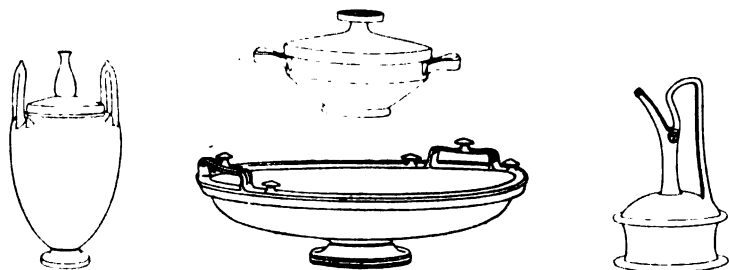


Fig. 125.—Shapes of Apulian Vases.

young huntsman, seated, with his head resting on his left hand and a dog at his side, differs in execution from the rest in having the shadows painted in by means of hatched lines. Its whole appearance is suggestive of mural painting, such as we see it at Pompeii. Early Latin inscriptions make their appearance on some of these vases, pointing to the third or second centuries B.C. See F 604, *AECETIAI POCOLOM*, i.e. *Aequitiae poculum*, and the fragmentary cup, *VESTAI POCOLO*, i.e. *Vestae poculum*.

Cases 37-41. Roman wares, more fully described below, p. 253.

Cases 42, 43. Drinking-horns (or *Rhytons*) moulded in the forms of animals' heads (cf. Cases 30, 31). In this group red-figure painting is not employed.

Cases 44, 45. Examples of various late and local fabrics, for the most part based upon Greek vase painting. Below, specimens of Egyptian provincial wares of the Roman and later periods.

Cases 46, 47. Vases with figures painted in red body colour upon the black ground. The effect of a red-figure vase is thus attained by a simplified method. The incised line is used for the

internal lines of the red figures, and we thus have a reversion in this respect to the methods of black-figure vase painting.

Above and below, eccentric imitations of Greek vases.

Cases 46-49. Vases of **Lucanian** and **Apulian** fabrics (see above, p. 246), all, however, marked by a common system of decoration, consisting of an ivy branch on the upper panel, and offering little variety or interest in the choice of subjects.

Cases 50-59. Vases in the florid late **Apulian** style, marked by the choice of trifling subjects, monotonously repeated, and by a great variety of ornate shapes. Many new forms, of which a few characteristic examples are given in the annexed diagram (fig. 125), are developed and multiplied.



Fig. 126.—Offerings at a Tomb. F 352.

Cases 60-65. The principal vases in these cases represent offerings at tombs. (Compare above, Pedestal 9.) Within a small architectural structure we have a subject painted mainly in white, which is probably the actual tomb-relief (compare in particular F 352, fig. 126, with many of the Athenian reliefs), and round it conventionalized figures of mourners and persons bringing offerings.

Cases 66-68. **Selected South Italian vases with mythological subjects.** Among them are:—

F 479. *Crater*, with the infant **Heracles** strangling the snakes,

in the presence of numerous deities and of his mother Alemena. The scene corresponds to a picture of Zeuxis as described by Pliny (*Hist. Nat.* xxxv. 63). F 270. *Crater* from Apulia. Orpheus in Hades. Orpheus, known by his lyre, holds Cerberus by a chain, and stands near a terminal figure, perhaps Apollo; Eurydicè is seated behind him. The other figures are, in the lower row, a youth and pedagogue; in the upper row, deities—namely, Pan, Hermes, Aphroditè with Eros.

Cases 69–72 (middle shelf). Subjects connected with the later Italian comic stage (cf. p. 170). The figures are grotesque. In some cases (as F 189, and F 124) the stage buildings and apparatus are roughly indicated.

Cases 71, 72 also contain five subjects connected with the game of Cottabos (cf. above, p. 235).



Fig. 127.—Arretine Vase.

## ROMAN AND PROVINCIAL POTTERY AND LAMPS.

In the south-west corner of the Fourth Vase Room (Wall-cases 37–41, 44, 45 (below), and Table-case F) an exhibition has been arranged, so far as space permits, of the clay lamps, and of the Roman and provincial potteries.

The Roman wares found in Britain are grouped with the other Britanno-Roman objects in the Department of British and Mediaeval Antiquities, but all will be found catalogued together in the *Catalogue of Roman Pottery*.

Cases 39–40. A series of vases and fragments, in fine red clay covered with a red glaze, usually known as Arretine ware. They

are derived from the famous potteries of Arretium (Arezzo), and must be dated from the middle of the second century B.C. onwards for a century and a half. A choice example is the fine vase L 54,

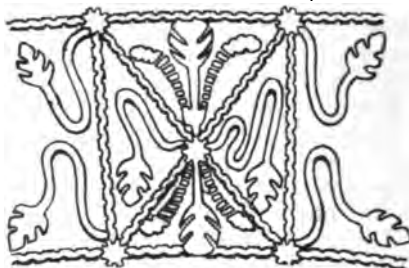


Fig. 128.—Decorative panel on Gaulish ware.

with figures symbolical of the Seasons. It was found at Capua, and bequeathed by Mr. Felix Slade. Another example is the *cantharos* shown in fig. 127.

The first step in the manufacture of these vases was to prepare a stamp. See the stamp of a figure of Spring (L 91) worked in clay,



Fig. 129.—Vase from the Rhine.

with a handle at the back. (For other stamps see p. 164.) The stamps were next impressed on the inside of a mould, in such combinations as seemed to make a satisfactory design. Thus in the

vase L 54, mentioned above, two of the Seasons, namely, Spring and Summer, occur twice, since six repetitions of a figure were needed to decorate the circuit of the vase. The column, with mask above and basket at its foot, is repeated six times from a single stamp.

Cases 37-38. The later red wares, formerly known to antiquaries as Samian ware, on account of an assumed connexion with the once famous red pottery of Samos, have, in fact, nothing to do with that island. For the most part they are derived from Gaul, especially from the sites known as La Graufesenque and Lezoux. Panels with figure-subjects, animals and the like are repeated in combination with rough decorative wreaths, scrolls or panels, such as fig. 128.

A small group of vases in the lower part of the case comes from Roman potteries of the second to third century A.D. on the Rhine. Mottoes of a convivial character are painted in opaque white on a dull black ground. Thus M 142 (fig. 129) has the inscription *Da Vinum* ('Give me wine').



Fig. 130.  
Mould for a clay lamp.



Fig. 131.—Roman clay lamp. Shepherd and flock.

Case 41 and the shade over Table-case F contain specimens of glazed ware, produced for the most part in Gaul between the first and third centuries A.D. The prevailing colours are yellow, varying to yellowish brown, and a rich green. In this ware we find a true metallic glaze, probably a lead glaze, which must be distinguished from the blue glaze on the faience ware and from the varnish of the Greek potters. Under the thick coat of glaze the subjects lose their definite outlines, and the general effect becomes one of colour rather than of form.

Table-case F contains a series of Roman lamps. A set of Greek lamp forms was mentioned above, in Case G (p. 248). Generally speaking, the Greek clay lamps have a large central aperture. The Roman lamps have a central medallion with a relief and a small aperture at one side of it. They were prepared in great numbers from moulds such as that shown in fig. 130 (exhibited in the Room of Ancient Life), and are in some respects insignificant as works of art. They are, however, rendered interesting by the great variety of subjects represented in the medallion reliefs, such as subjects from mythology, subjects from daily life, scenes of shipping or from pastoral life, or, more especially, scenes from the circus and the arena, with racing chariots or gladiatorial combats. Compare the lamp illustrated above (fig. 131) with a pastoral scene of a shepherd (Titurus) herding his sheep.

APPENDIX.—TABLE OF THE GREEK AND ROMAN COLLECTIONS, HISTORICALLY ARRANGED.

DATE.	GREEK AND ROMAN HISTORY.	SCULPTURE.	TERRACOTTAS.	GEMS, GOLD ORNAMENTS, ETC.	ITALIAN AND ETRUSCAN ART.	VASES.	INSCRIPTIONS.	DATE.
200		Hyacinthos—sculpture.	Transferred from Cyrenè and South Italy.					
100	Roman conquest of Greece (146).	Apotheosis of Homer.		Portraits in cameo and glass paste.	Sarcophagus of Selauti.		Decorative sculpture at Canopus.	200
	Julius Caesar (100-44). Augustus (63 B.C. to 14 A.D.).			Cameo of Augustus. Portland Vase.	Late bronze statues.	Arretine ware.		100
1 B.C.								1 B.C.
1 A.D.								1 A.D.
100	Tiberius (42 B.C. to 37 A.D.). Romans conquer Britain (43-84). Destruction of Pompeii (79).	Græco-Roman sculptures. Imperial portraits.	Panels in relief.	Græco-Roman gems.				
	Hadrian (76-138).	Hadrian, Antinolia. Imperial portraits.		Later Roman gems and jewellery.		Roman provincial ware.	Salutaris inscription.	100
200				Chouise silver plate.				200
300				Stamped gold bars (370).				300
400 A.D.	Christianity recognised by Constantine (312).	[For Roman Britain see special collection.]						400 A.D.





PLATE I.



FIG. 1.



FIG. 2.

COLUMNS FROM THE FAÇADE OF THE TREASURY OF ATREUS  
AT MYCENAE. (p. 3.)





COPY OF THE STATUE OF ATHENÈ PARTHENOS. (p. 22.)





FIGURE KNOWN AS THESEUS. EAST PEDIMENT OF THE PARTHENON. (p. 24.)





GROUP OF THE FATES. EAST PEDIMENT OF THE PARTHENON. (p. 26.)







FIG. 1. CENTAUR AND LAPITH. METOPE OF THE  
PARTHENON No. 310. (*p.* 92.)

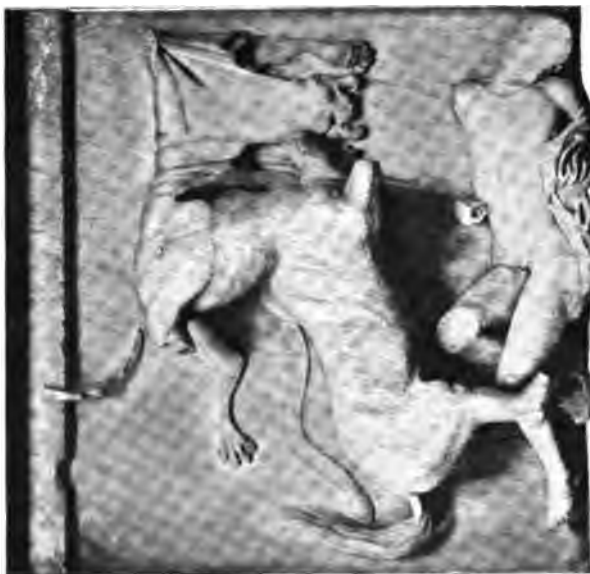


FIG. 2. CENTAUR AND LAPITH. METOPE OF THE  
PARTHENON No. 317. (*p.* 84.)





PROCESSION OF CAVALRY. NORTH FRIEZE OF THE PARTHENON. (p. 45.)





FIG. 2. RELIEF OF ARISTAEUS. (p. 62.)



FIG. 1. RELIEF OF ARCHAGORA. (p. 62.)





STATUE OF MOURNING WOMAN. (p. 62.)







VOTIVE RELIEF OF ARTEMIS BENDIS. (p. 62.)





RESTORATION OF THE ORDER OF THE MAUSOLEUM. (p. 72.)





THE CHARIOT GROUP OF THE MAUSOLEUM. (p. 72.)





THE FRIEZE OF THE ORDER OF THE MAUSOLEUM. (p. 73.)





PLATE XIII.



THE LION OF KNIDOS. (p. 75.)





BASE OF SCULPTURED COLUMN, TEMPLE OF ARTEMIS, EPHESUS. (p. 85.)





THE DEMETER OF CNIDOS. (*p.* 14.)





FIG. 2. BUST OF 'CLYTIË.' (p. 89.)



FIG. 1. HEAD OF A GAUL. (p. 78.)







FIG. 1. HEAD OF JULIUS CAESAR. (p. 109.)



FIG. 2. HEAD OF YOUNG AUGUSTUS. (p. 109.)





GREEK TERRACOTTAS. (p. 122.)





ETRUSCAN TERRACOTTA SARCOPHAGUS. (p. 124.)





FIG. 2

THE PORTLAND VASE.  
(p. 128.)



FIG. 1.







FIG. 2. HYPNOS, OR SLEEP. (p. 182.)



FIG. 1. HEAD OF APHRODITE. (p. 182.)



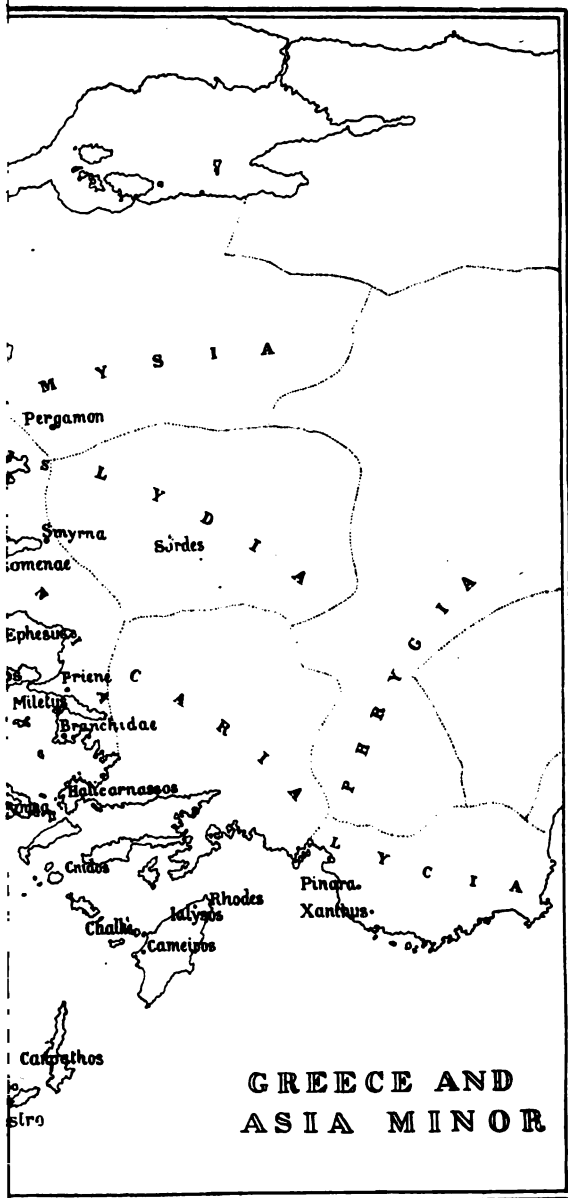


BRONZE HEAD OF AUGUSTUS FROM MEROË. (p. 193.)













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